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The Bulletin of the
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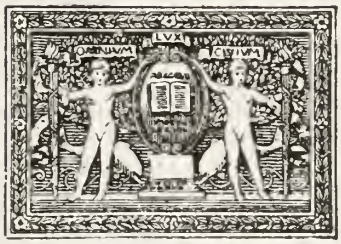
Sixth Series Volume XV



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# More Books

The Bulletin of the Boston Public Library

January, 1940

## First Editions of German Classics

THE Library has just acquired a score of first editions of German classics — works by Lessing, Goethe, Kant, Heine, and others. The Rare Book Department is of course rich in German books of the fifteenth and sixteenth centuries; and, in its Barton, Parker, and various other collections, has also many representative works from later periods. Hitherto there has not been, however, a systematic attempt to develop a special collection of German first editions. The new items may be regarded, therefore, as a nucleus for such a group.

Today, when the magnanimous views of *Nathan der Weise* have been repudiated, it is especially desirable to remember Gottfried Ephraim Lessing, Germany's one-time apostle of tolerance. His *Fabeln,* a small book in an old calf binding, contains a collection of fables with a dissertation on their nature. Printed by Voss at Berlin in 1759, with an attractive frontispiece, the Library's copy is apparently of the first issue, as it contains certain misprints which were later cancelled.

The fables of Lessing may be read today with unaffected pleasure for their epigrammatic terseness. Indeed, they have had a long life, for as late as twenty years ago they still figured in German school-books. Lessing was thirty years old when he published the *Fabeln,* and by that time he had established his reputation as a journalist and had also published his first tragedy, *Miss Sarah Sampson.* In the introductory chapter he tells how, when he was laboring on some fables in the poetic form popularized by La Fontaine, the Muse appeared to him in a vision and reminded him that, while truth required the charm of a fable, the fable itself needed no further adornment. Lessing took the advice to heart, and the result was ninety prose tales, admirably brief and concentrated, often pointed at some contemporary foible. In his essay, he finds fault with the flowery imitators of La Fontaine, and, after discussing the theories of various French and German writers, gives his own definition. When you apply a general moral principle to a particular case, he explains, and out of the case make a story in which the reader can clearly recognize this principle, then you have a fable.

Bound together with the *Fabeln* is Lessing's second tragedy, *Philotas,* also printed in 1759. The drama is written in the style of the Greek classics, preserving the unities of time and place. It is exceptional in its complete lack

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of women characters. Although in his later critical work Lessing praised Shakespeare and deplored the imitation of French models by German writers, in *Philotas* he carried on the heroic tradition of Corneille. Writing in the time of the Seven Years' War, the dramatist celebrated the military ideals of blind obedience and sacrifice for king and country in the character of a young prince who, taken prisoner, kills himself rather than be returned to his father for a humiliating ransom.

The Library has hitherto lacked the first edition of *Laokoön,* printed, also by Voss, in 1766. The title-page designates the volume as "First Part," for Lessing planned the work in two or three parts, although he never continued it. *Laokoön,* a treatise "on the limits of painting and poetry," has, until recent times, been a classic of aesthetic theory, so that its influence for more than a century can hardly be overestimated. The discussion centers round the well-known marble group of the Trojan priest Laocoön and his two young sons, struggling in the deadly embrace of two serpents. The statue was discovered in the Baths of Titus about the beginning of the sixteenth century and is still, as in Lessing's time, in the Vatican; it is now attributed to sculptors of Rhodes about 50 B. C. Virgil told the story of Laocoön in the second book of the *Aeneid,* and Lessing insisted that the statue was made after Virgil's account and probably stimulated by it. He denied that stoical restraint was a characteristic of the Greeks, who were able to reconcile weeping with heroism. If the sculptors did not, like Virgil, make Laocoön scream, this was not, as the great art critic Winckelmann supposed, an expression of stoicism, but an aesthetic principle, because screaming is ugly, and sculpture, like painting, may represent only the beautiful. Lessing further developed the distinction between the functions of visual and literary art. The former is stationary and extended in space, while the latter exists in time and must therefore represent only successive stages and actions. This theory dealt a blow at the descriptive poetry then in vogue, and established a new aesthetic criterion.

OF four first editions of works by Goethe, recently purchased by the Library, by far the most generally appealing is *Die Leiden des jungen Werthers.* The acquisition of this epoch-making tale in the original edition of 1774, bound in contemporary calf, is all the more cause of rejoicing because the Library hitherto owned no copy earlier than that of 1795. It was the spontaneous first *Werther,* as Goethe himself wistfully remembered in his old age, and not the later versions with the changes of 1786, that set all literary Europe aflame. The Library's copy is of the especially rare second issue, differentiated from the first by a vignette on the last page in place of a list of errata and the correct spelling of "härne Gewand" (hair shirt), which in the first issue reads "härine."

In May 1772 Goethe, at the age of twenty-three, met in Wetzlar the amiable and domestic Charlotte Buff, the fiancée of an honest young attaché, and developed for her a romantic attachment. As early as September of the same year the poet fled from the strained situation, and soon found, as he himself expressed it, the moon of a new love rising before the sun of the old had set — the moon being Maximiliane La Roche. In November, Wilhelm

Jerusalem, a high-strung young man whom Goethe had met in Wetzlar, shot himself because of a hopeless love for a married woman. These are the raw ingredients from which Goethe's genius created this short novel into which he put, to be sure, the morbid sensibility of his time, but also a naive directness of feeling, a freshness which all subsequent imitations and parodies have not been able to mar.

*Die Wahlverwandtschaften* ("The Elective Affinities") — the novel of Goethe's maturity which stands chronologically between the more famous *Wilhelm Meisters Lehrjahre* and the great autobiographical narrative *Dichtung und Wahrheit* — was published by Cotta in Tübingen in 1809.

One of Goethe's permanent interests was art. This manifested itself in his practice of drawing and painting, as also in his concern with classical art. He devoted the years from 1786 to 1788, which he spent in Italy, to this passion, which left its trace on the second part of *Faust*. Ten years after his journey, Goethe, together with his friend Heinrich Meyer, edited a somewhat esoteric magazine which enabled him to discuss aesthetic problems in brief essays. The *Propyläen,* which means "entrance hall," had only a small circulation and languished after three years. The Library has now the three volumes of 1798, 1799, and 1800. Many of the contributions, though unsigned, are by Goethe, notably the opening essay of the first volume, which analyzes the much-discussed statue of Laocoön.

One of the most significant figures in the art world of Goethe's time was Johann Joachim Winckelmann. Born in 1717, a German shoemaker's son, he became Papal Curator of Roman Antiquities; at the age of fifty-one, he was brutally murdered in Trieste. An example of the wide respect which the art historian enjoyed is the little-known fact that the French novelist Henri Beyle adopted as his pseudonym the name of Winckelmann's native town, Stendhal. In 1805 Goethe published *Winkelmann und sein Jahrhundert,* a third of which consists of letters from Winckelmann to his friend Hieronymus Dieterich Berendis. The greater part of the volume is a survey of art history in the sixteenth, seventeenth, and eighteenth centuries — a work of original criticism which the art student of today should not neglect.

Next to Leonardo da Vinci, Goethe was perhaps the most universal genius of Western civilization. And, like Leonardo, he combined in himself the artist and the scientist. He collected minerals; discovered the intermaxillary bone; made astronomical observations; and experimented with botany and optics. In the two latter fields the Library has acquired the monograph *Die Metamorphose der Pflanzen,* printed in Gotha in 1790, and the two volumes of *Zur Farbenlehre,* published by Cotta in 1810. The former describes the growth and change of a plant and predicates the identity of the organs in the metamorphosis, foreshadowing later evolutionary principles. The treatise on optics was the fruit of a long and intense preoccupation which Goethe considered more important than his literary work. It is divided into three parts, which the author called didactic, polemical, and historical. At the conclusion of the third he wrote a "Confession" in which he told how he arrived at his chromatic discoveries.

It was his interest in painting which led Goethe to seek a systematic color rule. One day in Weimar he looked through a prism, expecting to see

on the white wall the chromatic color scale according to Newton's theory; he saw instead that the wall remained white, except where it was contiguous to a dark object. He straightway declared that Newton's doctrine was wrong and from then on began his own experimentation. While he received encouragement from the Duke of Weimar and other princes, from Schiller and various scholars, the physicists treated his refutation of Newton coldly. However tempting it may be to side with an original genius against the schools, it will have to be admitted that the scientists were right. The great Helmholtz, while paying tribute to Goethe's ideas on biology, has pointed out that Goethe's contradiction of Newton's theory sprang from the poet's insistence on sense perception as a reliable guide to the knowledge of nature, whereas the physicist must seek to understand the working of invisible forces. A supplementary pamphlet to *Zur Farbenlehre,* containing sixteen colored plates and explanatory text, shows Goethe's careful draughtsmanship.

THE Library has hitherto lacked first editions of the most important works by the greatest German philosopher — Immanuel Kant. It now fortunately owns the *Critik der reinen Vernunft,* printed by Hartknoch in Riga in 1781; the *Metaphysische Anfangsgründe der Naturwissenschaft,* issued by the same house in 1786; and the *Critik der Urtheilskraft,* published in Berlin and Libau in 1790. The cheerful, methodical bachelor, by whose daily walk the people of Königsberg set their clocks, and who never went beyond seven miles from his native city, brought about what has been called a Copernican revolution in philosophy.

The *Critique of Pure Reason,* the first systematic presentation of Kant's new ideas, although written in four or five months, was actually the fruit of twelve years' study and contemplation. "Our period is the period of criticism," the philosopher explained in his preface; and his innovation was just this, that he subjected the thought forms of the mind itself to critical examination, discovering in the process that the mind can attain knowledge of an existing thing (*Ding and sich*) only as the impression of it can be conveyed through the sense perceptions and grasped by the faculties of the intellect. Modern thinkers can see in this once revolutionary theory indications of the recent development of the idea of relativity in physical science. The *Critique of Judgment* represents, in a way, a link between the *Critique of Pure Reason* and the *Critique of Practical Reason,* the latter expounding Kant's system of moral categories.

In the year of Kant's death, 1804, a high-strung young man came as an official to Königsberg, and there wrote some short stories and a play. Heinrich von Kleist was a strange mixture of passionate patriotism and melancholy brooding. In November 1811 he committed suicide, after first killing a friend to whom he had given his word that he would, whenever she wished, release her from incurable suffering. The year before his death Kleist's well-known play, *Das Käthchen von Heilbronn,* was performed and also appeared in book form in Berlin. The Library's copy is of the first edition, which is all the more desirable because the posthumously-published collected works of Kleist were considerably bowdlerized by their editor, Ludwig Tieck. *Das Käthchen von Heilbronn* is a fantastic play of medieval knighthood, written in

rather bombastic prose and fluent blank verse. The heroine, ostensibly the daughter of a village blacksmith, but later revealed as the child of the emperor, follows the knight to whom she feels bound by a mysterious destiny through unbelievable trials, which are finally rewarded. Unreal though the story is, there is in the character of Käthchen, in spite of its excessive humility, an almost Shakespearean touch which makes the reader sympathize.

A contemporary of Goethe and Schiller, the lyric poet Friedrich Hölderlin was saturated with their enthusiasm for Hellas. There has been in recent decades a Hölderlin revival in Germany, which is not surprising in view of the idealized paganism in his poems. The slender volume of *Gedichte,* printed by Cotta in 1826, contains beautiful pieces, some of them unrhymed and suggestive of Greek lyrics. The first edition appeared twenty-four years after the poet had fallen victim to a madness which afflicted him till his death in 1843.

With the works of Heine, the American reader is on more familiar ground. The Library's copy of *Die romantische Schule,* printed in Hamburg in 1836, is in the original paper covers. Taking Mme. de Staël's work *De l'Allemagne* as starting point, it criticizes the neo-Catholic literary movement in Germany, with pointed comments on A. W. Schlegel, Tieck, Schelling, Uhland, and others. Acid though his pen is, when he comes to an appraisal of Arnim and Brentano's lovely collection of folk songs, *Des Knaben Wunderhorn,* the German poet has the better of the Parisian critic. His playful meditations on the possible meanings of Don Quixote may entertain the modern reader.

The collection *Neue Gedichte,* 1844, contains some of Heine's most delightful songs, such as "Leise zieht durch mein Gemüt," "Es ragt im Meer ein Runenstein," and that perfect expression of an exile's homesickness, "Ich hatte einst ein schönes Vaterland"; yet on the whole, both in the ballads and lyrics, the volume represents the poet rather in his satirical vein. It includes a long poem, *Deutschland, ein Wintermährchen,* in which Heine, with inspired mockery, describes his return, as a dangerous character, to the apprehensive Germany of the time. The "winter's tale" appeared under separate covers in the same year, after the publisher had removed some of the sharpest barbs for the censor's sake.

Finally, in the satire *Atta Troll* of 1847 — a "summer night's dream" suggested by the exotic ballads of Freiligrath, notably his "Prince of the Moors" — Heine tells the story of two communistic dancing bears which protest against the cruelty of man. This tale is only a starting-point for various madcap digressions in which it is hard to recognize the one-time singer of "Die Loreley." As Heine explains in the preface, he composed the satire at a time when his enemies of the most diverse political colors were banded against him, and orders for his arrest awaited him at every station.

"In the German forest of bards," he described the political atmosphere of the period, "there arose that particularly vague, unfruitful pathos, that miasma of enthusiasm, which cast itself with contempt for death into generalities, and always reminded me of the American sailor who was so inordinately devoted to [Andrew] Jackson that one day he leaped from the top of the mast into the sea, crying out: 'I am dying for General Jackson!'"

MARGARET MUNSTERBERG

# An English Country Calendar

AT this season of the year, the Elizabethan farmer probably turned the pages of his favorite book from Christmas carols to the warning, "A kindlie good Janiueere, Freeseth pot by the feere."

This is the heading for January in Thomas Tusser's *Five hundreth pointes of good husbandrie,* a rhymed calendar which was the authoritative farmers' manual well into the seventeenth century. It was in 1557 that Tusser published the first version of the work, *A hundreth good pointes.* In 1571 he added to it "a hundrethe good pointes of Huswifery"; for "housekeping and husbandry, if it be good, Must love one another, as cousinnes in blood." Two years later he extended the book to *Fiue hundreth pointes,* its final form, which went through four more editions before his death in 1580, and seven others by the end of the century.

In spite of these repeated printings, copies of any edition are very rare. The Library is fortunate to have acquired a copy of that of 1599, printed in London by Peter Short. The volume includes the author's famous autobiography in verse, and is complete with the large printer's device at the end. It is bound in green levant morocco by Rivière, who has in this case mercifully spared most of the margins. Of this particular edition little is known, though it was reprinted by Sir Walter Scott in the third volume of the *Somers Tracts* two centuries later. Like most of the editions produced after Tusser's death, it is not entirely accurate as to text, and has frequent errors in pagination.

The book owes its continued popularity since those days to the spirit of farm life which it so well conveys. Written for a practical purpose, it retains all the humor and charm of an author who had been both chorister and barley-grower. Thus Tusser made a purely English contribution to the early Elizabethan period when foreign influences were all too strong. His classic of husbandry — a far cry from the stilted pastoral — still gives a sound picture of the English countryside of his time.

The author writes for the most part in rough couplets which sing-song their way into the memory. He divides the whole into passages for each month of the year, with an abstract of the work to be done, and a lesson in agriculture. These are followed by digressions on "life and riches" or "the usage of diuers countries concerning tillage." Tusser began the year's cycle with the harvest month: "September blow soft, Til fruit be in loft." In this edition, August's husbandry is followed by short poems such as a dialogue on "wiuing and thriuing."

The "Pointes of Huswiferie" are separated into morning works, afternoon works, and "after supper matters," to which are added all manner of useful topics. The "Posies for diuers roomes" are maxims on hospitality for the hall, or on friendship for the parlor:

> The quiet friend all one in word and deed,
> Great comfort is, like readie gold at need.

Southey called Tusser a "good, honest, homely, useful, old rhymer," but this is surely an understatement. He had considerable training in music at Saint Paul's and at court in the service of Lord Paget, whose praise he sings here in a dedicatory acrostic. After several years of unlucky farming life, he obtained some sort of situation at Cambridge. It is true that his career, which ended in a debtor's prison, was no very convincing proof of the value of his own precepts. "He was successively," commented Thomas Fuller in his dry fashion, "a musician, schoolmaster, serving-man, husbandman, grazier, poet; more skilful in all than thriving in any vocation . . . He spread his bread with all sorts of butter, yet none would stick thereon." One of his maxims, however, he illustrated extremely well: he was indeed "an apt cunning man to teach."

E. B. S.

# Ten Books

**The Living Tradition.** By Simeon Strunsky. Doubleday, Doran. 1939. 454 pp.

In his examination of American tradition, Mr. Strunsky seeks "the persistent change," the constants that link the country of today to the country of Jefferson and Hamilton. An editorial writer for the New York *Times,* he sees the troubled and exciting years since 1929 through the eyes of "a working American journalist." His conclusions, while supported with statistics from government reports and census findings, are more often based on common knowledge, aptly restated. He attacks the idea of the closed frontier, finding its spirit transferred to new undertakings and its psychology persisting, particularly among the new immigrants. Similarly, the pioneer lawlessness has become a deeply-rooted national trait — even the "sit-down strikes" of 1937 being such a manifestation and unrelated to the barricade fighting of Europe. The years, he feels, have brought nothing revolutionary in either the political or economic position of women, nor has the education of the average child changed greatly. Challenging many of the New Deal reforms, he traces the improved health of the population, the housing developments, and the decrease of child labor to the prosperous years before the crash. Contrary to the Beards' indictment in the *Rise of American Civilization,* Mr. Strunsky does not describe the nation's business in terms of the robber baron but of the small independent shop-keeper. Neither does he consider increased unionization an indication of a stratified society. With the mid-term elections of 1938, he observes the re-appearance of the old "illogical" two party system, considered a victim of the Roosevelt landslides. Taking the European War of 1914–1918 and the business depression of the last ten years as outstanding tests of American behavior, he finds us neither juvenile in our foreign affairs, nor radical and revolutionary in our domestic. Even the various agencies of the New Deal do not depart from the well-established practice of bounties and protection. With the authors of *Middletown in Transition,* Mr. Strunsky concludes that there is very little change in the American democratic outlook; beneath the country's extremes and contrasts, the same small town society persists. (*E. L. A.*)

**The Awakening of America.** By V. F. Calverton. Day. 1939. 474 pp.

Admitting that he is writing the "first extended Marxian history of America," Mr. Calverton nevertheless insists in his preface that he has not considered economic interests alone, but has attempted to trace their evolution in political and social form. The present volume tells the story of the settlement of the thirteen colonies up to the middle of the eighteenth century, in terms of the lower middle-class emigrant. The outlook and aspirations of this type, he feels, took shape as early as the Lollard controversy of the fourteenth century. It was the spiritual descendants of these first Separatists, with the dissenter's belief in the importance of the individual, who began the democratic tradition of the New World. The wandering Quaker missionaries, the religious experiments of Plockhoy and the Labadists, and the long-lived Ephrata community he sees as later manifestations of the same impulse. Mr. Calverton does not spare the avarice and intolerance of the better-class settlers, showing the native Indians as the first victims of their exploitation, only to be succeeded by the negro slaves and white redemptioners. The colonial revolts, led by such men as Bacon, Fendall, and Coode, he treats in detail, believing them the precursors of the Revolution, and true protests of the agrarian middle class against the authority of aristocratic and wealthy governors. Among the "under-dogs" whose personalities emerge with this approach are Roger Williams, "the greatest latitudinarian of his day," the firebrand Samuel Gorton, inspired by the Familists, and Nathaniel Bacon, the popular champion of the small

farmers of Virginia. Mr. Calverton adds a further chapter on the influence of the frontier, which he considers the ideal laboratory for the development of an agrarian democracy. (*E. L. A.*)

America Faces South. By T. R. Ybarra. Dodd, Mead. 1939. 321 pp.

For the reader who wishes a hasty glance at South American countries as they appear today, Mr. Ybarra's survey will provide useful reading. He has covered the historical, political, economic, and social aspects of most of the South American states, without pausing for a detailed analysis of any one of them. To Argentina and Brazil he has devoted the largest spaces. In the former, he sees the clash between native and European cultures embodied in Buenos Aires; in the latter he finds our recent loan a strong combative measure against German control. Mr. Ybarra draws attention to Nazi and Fascist influences, and attributes the rise of dictatorial powers to the earlier conditions imposed by monarchical control of the colonies. To those unfamiliar with the South American scene, the briefly-sketched biographies of prominent men are good introductions, as are also the descriptions of beauty spots such as the Chilean Lakes. The author defines the good-neighbor policy as one in which the neighbors must be cajoled into friendliness and the former deeds of an imperialistic United States be erased by an entirely different "big-brotherliness."

Elihu Yale. By Hiram Bingham. Dodd, Mead. 1939. 362 pp.

The author, a former Senator from Connecticut, has through researches in the archives of the East India Company recreated the life of the "American Nabob of Queen's Square" whose name the college in New Haven bears. Born in Boston in 1649, of an old Welsh merchant family, Elihu Yale was taken back to England at the age of three and never saw America again. Beginning as a humble clerk in the East India Company, he became a man of great wealth and considerable influence. Whereas earlier biographers have passed over the twenty-seven years that he labored in India, Mr. Bingham devotes three-fourths of his book to this period. Through good judgment and diplomatic dealings with the Indian rajahs, Yale advanced rapidly in the Company's Madras settlement, until in 1687 he became its Governor. In spite of numerous difficulties, he proved himself a wise administrator in the first years; but later friction developed between him and the Council, and he was removed from office. In 1699 Yale returned to England, prosperous enough to build up one of the most remarkable art collections in the country. When Cotton Mather addressed to him a petition for a gift to the proposed college in New Haven, he responded generously. His gift was in the form of textiles which were sold for the benefit of the college, besides a group of 417 books. (*M. M.*)

The Story of the Political Philosophers. By George Catlin. McGraw-Hill. 1939. 802 pp.

Professor George Catlin, whose repute as an author and lecturer in both America and England is so well established, has in his comprehensive work provided "a guide to political theory intelligible to the common reader." He traces it for three thousand years against the background of various civilizations, and illustrates it with the biographies of the great political thinkers of each age. Though he quotes long passages from their works, his own commentaries are the links in which he formulates the thesis of his book, namely, that "the vision of eternal values through the ages has not significantly changed." The volume is divided into four parts. The first surveys the periods before Plato, and, afterwards, explains in detail the general trends through the Hellenistic, Roman, medieval, and Renaissance periods, ending with Hobbes. Machiavelli is given a distinguished place as "the first political scientist." Although he makes no claim to new interpretations, the author has given many: the Renaissance, for instance, he finds disappointing because man "had not discovered that the way to imitate the Greeks was not to imitate those who themselves imitated nobody." The second part covers Locke, the eighteenth-century revolutions, the Utilitarians, Bentham, the Mills, and Kant

The third part discusses the theorists from Rousseau to Mussolini and Hitler. The latter are described in an interesting chapter in which Mr. Catlin uses past problems as a mirror for the rival philosophies of today. The "Conclusion and Prospect" presented in the last part is derived from long-range perspective. Mr. Catlin believes that there is no evidence of a history of *progress*. There is, however, a heritage, which "is culture itself and of civilization the most sacred charge." (*E. B. S.*)

**The Life of Greece.** By Will Durant. Simon and Schuster. 1939. 755 pp.

Mr. Durant now offers the second volume of his series "The Story of Civilization." The scope of the work is large, extending from the beginnings of Cretan civilization to the conquest of Greece by Rome. The sequence of events — wars and politics — serves as framework for a history of the whole Greek culture: its mythology and religion, its philosophy, mathematics and science, drama, poetry, architecture, and sculpture. Family life, with its characteristic eugenic principles, social organization, and morals have an important place in the narrative. The author skilfully suggests analogous problems in modern times, thus stimulating a realization of our Greek heritage in all spheres of intellectual and political life. "Scopas played Byron to Pheidias' Milton and Praxiteles' Keats," is a typical example of his style. Chronological tables for each larger division and a selected bibliography on sources make the volume a useful reference book, while the well-chosen illustrations add to its popular appeal.

**Ideas Are Weapons.** By Max Lerner. Viking. 1939. 553 pp.

The author has gathered into one volume fifty essays and book reviews which illustrate the power of ideas in directing political and social forces. At the present time it is especially necessary to understand the force of the irrational; but, Mr. Lerner warns us, "there is an enormous difference between the recognition of the role of the irrational and the glorification of it." Ideas are instruments, which dictators or powerful interests may impose upon the masses for the extension of might. An obvious example of the "cynicism of Realpolitik" is the late rapprochement of the Nazi and the Soviet governments — a case of power politics overcoming ideologies. America is by no means free from the manipulation of ideas for reactionary ends, and the author suggests meeting the attack of the large factories of propaganda, the corporate press and the radio, with a federal radio chain, run non-commercially. The bulk of the book consists of biographical essays on American and European originators of ideas. Mr. Lerner interprets Emerson, Thoreau, and Lincoln from the angle of present needs. Perhaps his most distinctive contributions are those treating of the Supreme Court, both in general essays and in separate studies of Justices Holmes, Brandeis, and Black. The reviews of works by Veblen, Beard, Thurman Arnold, Lynd, and others are especially penetrating. (*M. M.*)

**Land below the Wind.** By Agnes Newton Keith. Little, Brown. 1939. 371 pp.

This narrative, the winner of the 1939 *Atlantic Monthly* non-fiction contest, is a highly individual record of four years in the "Land below the Wind," which is the Malayan name for Borneo. The author, an American born in Hollywood, married a Conservator of Forests for the British government in North Borneo, and settled with him in Sandakan, the capital city, inhabited by seventy Europeans, ten thousand Chinese, and more than twenty times as many natives. She tells in a frank, realistic way, spiced with humor, about her intimate contacts with the island people. She came to understand their stoic acceptance of fate and their indifference to suffering, their fitful laziness and unquestioning loyalty. Having accompanied her husband on his expeditions through the jungle, Mrs. Keith describes her experiences, ranging from high adventures to the discomforts of continual dampness and blood-sucking leeches. Charmed with the amiable Muruts who had proved so helpful in the jungle, she was no little surprised to learn that as recently as 1925 "these pleasant persons were conducting regular and systematic headhunting."

**Ingres.** By Walter Pach. Harper. 1939. 284 pp. [8063.02–622.]

In writing his book, Mr. Pach has drawn from the artist's voluminous correspondence and the wealth of anecdotes preserved by his students. He divides the work into three sections — a biography, a series of excerpts from Ingres' own writings, and an evaluation of his art. The most impressive feature of Ingres' career was its singleness of purpose. From his first drawing as a child to his "Golden Age" and "Stratonice" painted in his eighties he was an ardent classicist. His enthusiasm for the genuine spirit of the antique led his fellow pupils in the studio of David to regard him as revolutionary. Yet the same tendency was the cause of his popularity some twenty years later, upon his return after a long sojourn in Rome. As a measure of recognition, but even more to combat the rising tide of Romanticism, Ingres was promptly elected to the Academy. His devotion to Raphael, his dry color, and his emphasis on line represented the opposite pole from Delacroix in the artistic conflict of the period. Ingres was outspoken in his criticism of his rival, whose late admission to the Academy in 1857 symbolized a change in taste. The concluding section of the book discusses the artist's historical position. Mr. Pach believes that the present generation owes more to Ingres than is conceded, and that his realism is the most lasting of his many virtues. (*J. E.*)

**Art Young, His Life and Times.** By Art Young. Sheridan House. 458 pp.

Art Young proves by this autobiography that a cartoonist can convey humor in writing as well as by the brush. With his keen eye for human interest, he has seen the comedy and pathos in daily life; and all these episodes are captured in a volume flavored with observations. Here is an informal American history from 1887, when Young worked as a staff artist on the Chicago Daily News, to the present. During the intervening years the cartoonist's philosophy has undergone a marked change. At twenty he represented as guilty the men executed for alleged bomb-throwing in the Haymarket riot; at seventy-two he rejoices in the signs of growing solidarity between workers and protests against the brutality of "our crazy economic system." As a youth he went to Chicago, where he quickly won recognition. During his long career there and in New York, he was in close contact with politics, social movements, and the active personalities of the day. Having become a Socialist, he was one of the initial contributors to *The Masses*. Eugene Field, Thomas Nast, Arthur Brisbane, Max Eastman, and many others have been his friends and associates. The recording of his many friendships and the description of his rural paradise in the hills of Connecticut are among the most attractive features of the book. (*J. E.*)

# Library Notes

## Ben Jonson's Art of Poetry

Q. *Horatius Flaccus: his Art of Poetry* "englished" by Ben Jonson [**G.389a.344] represents a rare addition to the Library's group of Elizabethan translations. The little book was printed in London in 1640, three years after Jonson's death. An engraving shows his bust, adorned with a laurel wreath. The volume contains, besides the translation of the *Ars Poetica,* an *Execration against Vulcan, The Masque of the Gypsies* and *Epigrams to Severall Noble Personages.*

The *Ars Poetica* is a metrical dissertation on poetic art, written by Horace in the form of a letter to L. Calpurnius Piso and his sons. Considering the great vogue of Horace among English men of letters in later times, it is noteworthy that he was not a favorite with the Elizabethans. However, the first Engish translator of the *Ars Poetica* was not Jonson, but the Reverend Thomas Drant, whose *Arte of Poetrie, Pistles, and Satyrs* was printed in 1567. In the early 1600's Jonson, a guest at the house of Sir Robert Townshend, where he could indulge his passion for classical study, himself read and translated Horace's poem. However, his version was not printed until several years later.

Following the translation is a highly individual ten-page poem, *Ben Jonson's Execration against Vulcan.* In 1623, when the dramatist was at the height of his fame, a fire destroyed his precious library, including many of his manuscripts. In this invective against the god of fire he gave vent to his indignation and also much information, for which biographers must be grateful, about the lost works. The Library has also a separate edition printed in the same year as this copy.

The one dramatic piece in the volume is *The Masque of the Gypsies* or *The Gypsies Metamorphos'd.* Ben Jonson had entertained the court with many masques, since the accession of James I. The King, always a friend to Jonson, doubtless found pleasure in the rollicking fantasy when it was first performed in 1621, at the country house of the Duke of Buckingham; for it was repeated at Belvoir and Windsor. The masque, a medley of dance and song, presents a band of gypsies, who tell fortunes for the King and court. The jokes have lost their relish for modern readers, but some of the lyrics still retain their charm.

The final section of the volume contains *Epigrams to Severall Noble Personages.* These poems were addressed to King Charles — who was far less inclined than his learned father to the poet's company; to Queen Mary; and various influential peers. The one to Sir Kenelm Digby has more than the conventional warmth. With frank pleasure the laureate wrote:

> For he doth love my verses, and will looke
> Upon them, next to Spencers noble booke;
> And praise them too! O what a Fame 'twill be?

No less sincere, but much less friendly are the verses addressed to the "blatent beast" who had taunted him with receiving forty pounds for some verses to the Lord Treasurer. M. M.

## King James's Treasure Hunt

IN 1686, Captain William Phips — later the first royal governor of Massachusetts — persuaded Christopher Monck, the second Duke of Albemarle, and several other needy peers to form a joint stock company to "fish" for wrecked treasures in the West Indies. A warrant to take up all "gold, silver, and other riches as should be found" was secured from James II, His Majesty reserving one tenth of the discoveries for himself; and Phips, trusting to the information he had wormed out of an old Spaniard, sailed from England on September 12. Cruising in the shallow reef waters off the coast of Hispaniola, now Haiti, he came across a sunken galleon which had headed the Spanish treasure fleet of 1642. His Indian divers brought up heavy ingots of silver, en-

crusted with coral, and scattered ornaments of precious metals and jewels, penetrating finally into the "coin room" itself.

The King's share alone of this fabulous wealth came to over £20,000, and Phips was promptly knighted for his services to the Crown.

Among the manuscripts recently acquired by the Library is a second covenant between James II and the Duke of Albemarle with his five associates, drawn up in the Treasure Chambers on the 20th of July, 1687. After reviewing the circumstances of Phips's successful voyage, the King was pleased to agree that the company should "have the use of One of his Majesty's Shipps to make another voyage to the parts aforesaid, his Majesty paying for Weare and Teare and the said Duke and other said Undertakers to beare the charge of ye Victualls and to pay the men of the said Ship . . ." In regard to his own share, he stipulated, "His Majesty instead of a Tenth part is to receive one fifth part . . . to any value not exceeding one hundred and fifty thousand pounds, and one third part of what shall be received exceeding that Sum . . ."

The document, still bearing the royal seal, is signed by Thomas Watkins, the solicitor-general, and passed by Sidney Godolphin, John Ernle, and Stephen Fox, all Lords of the Treasury. **E. L. A.**

## The Dancing Master

PRACTICAL discussions of the elegant bow, the curtsey, and the hand flutter are rarely recorded in the history of ballroom dancing; yet they are to be found in an important French book written by P. Rameau, *Le Maitre à Danser,* first printed in Paris in 1725.

This work, which the Library has just acquired in a contemporary calf binding, was more than just an invitation to the dance. Here for the first time the author published descriptions of the actual steps and the five positions of the feet, and illustrated them with a series of copper engravings which are entertaining as well as instructive. The rather crude drawings serve their purpose admirably, though a courtier caught with both toes pointing outward, or both knees slightly bent, is not a graceful figure. There are fifty-seven plates; one of them, absent in most copies, is a large folded sheet which pictures a court ball.

Rameau recognized the superiority of the great teachers; but, as he writes in his preface, "Among all those who are commended for their teaching of the art of dancing, no one has set down the rules governing it . . . Thus I have committed to paper the lessons which they often gave in my presence." That they liked Rameau's book is certain, for the great ballet master, L. Pécourt, himself wrote for it an "Approbation." In 1728 Rameau's explanation had already been translated into English, and Spanish texts of that time definitely show his influence.

In spite of his popularity, little is known of the author save what appears on the title pages of his works. According to these, he was dancing master to the Queen of Spain, Elizabeth Farnese, second wife of Philip V. **E. B. S.**

## Letters of a Versatile Astronomer

SIR JOHN Herschel, the son of William Herschel the astronomer, describes himself in 1816 as taking up "star-gazing" under his father's direction, after experimenting with mathematics, chemistry, law, and optics. A group of three letters recently purchased by the Library shows him as a scientist of continuing versatility.

The earliest, written from London on June 7, 1821, is addressed to Alexis Bouvart, the pupil and co-worker of Laplace, at the Royal Observatory in Paris. Herschel, foreign secretary to the newly-formed Astronomical Society, thanks him for a report on the great solar eclipse of September 6, 1820, as it was observed at Fiume. He sends him in return the corresponding figures taken at various points about the city and at Slough, on the family's country estate. Herschel's wish to complete his father's survey of the heavens took him to Feldhausen on the Cape of Good Hope in 1833, where he initiated the study of the southern nebulae.

Writing to John Lindley, the botanist, shortly after his return to England,

he promises to send him a number of choice gladiolus bulbs. Natives of Africa, they had been painstakingly planted in England "and new bulbs formed satisfactorily." The amateur gardener classifies the seven specimens, giving them tentative names and adding the details of their cultivation. The third letter, written on May 11, 1848, to Jonathan Taylor of Liverpool, concerns the rights to the "object glass" or lens of the Cauchoix refractor, the invention of a French optician of that name. Herschel, not being in possession of all the information "either personally or by epistolary correspondence," concludes the matter is too delicate to warrant any decision.

Accompanying the astronomer's letters is one by his daughter Caroline Edith Gordon, recalling a spectral experience of her father's. Crossing the lawn on the night after his old forty-foot telescope had been torn down, he seemed to see it outlined against the sky. Shaken, he told his family, "I have seen a ghost."

E. L. A.

## Early Spanish Histories

THE Library has acquired two sixteenth-century Spanish books which are important additions to the group of chronicles in the Ticknor Collection. An article in the April 1939 issue of More Books described this group in full. At that time the first of the chronicles printed by Sebastián Martínez at Valladolid in 1551 was lacking. The *Chrónica del príncipe y rey don Alfonso el Onzeno* — the first to appear, although the last in chronology — now completes the series which covers the deeds of the Kings of Castile and Leon from 1218 to 1350.

The other volume is the first edition of Pero Mexia's *Historia imperial y Cesarea,* printed at Seville in 1545. This was an extremely popular work, somewhat in the style of the universal histories, save that Mexia, being a scholar, quoted his sources. A chapter is devoted to each of the emperors from Julius Caesar to Maximilian I of Austria; yet it is not exclusively a book of historical facts. Mexia told legends and stories of miracles along with records of actual events.

Of the many other editions and translations that followed, the Library has a copy produced in Antwerp in 1561 and the English translation by Thomas Traheron published in 1604. Mexia, a friend of Cortes's son, Fernando, was known to his contemporaries as *El Astrólogo,* and is said to have been consulted by navigators because of his extensive knowledge of mathematics and astronomy as well as history. He dedicated the *Historia imperial* to Prince Philip; later in 1548 he was appointed official chronicler by the Emperor Charles V.

The chronicle of Alfonso XI is bound in contemporary vellum; a large woodcut occupies two-thirds of the title-page which is similar to the others in the Valladolid set. Mexia's history of the emperors has large ornamental initial letters at the head of each chapter. Under the colophon is a small woodcut of Hercules, the mark used by the printer, Juan de Leon.

E. B. S.

## Lectures at the Library

DURING January the following free lectures will be given in the Lecture Hall of the Central Library:

*The Domestic Architecture of Early America.* Reverend Frederick T. Persons. Illustrated. 8.00 Thursday, January 4.

*The Federal Theatre;* Its Rise and Fall. Professor Robert E. Rogers. (Drama League Course.) 3.30 Sunday, January 7.

*Birds of the Boston Region.* C. Russell Mason, Secretary, Massachusetts Audubon Society. Illustrated with slides and moving pictures. (Field and Forest Club Course.) 8.00 Thursday, January 11.

*Picturesque Personalities of Old Boston.* Abigail Covell Lazell. 3.30 Sunday, January 14.

*Nathaniel Hawthorne.* Ulysses S. Milburn. Illustrated. 8.00 Sunday, January 14.

*Bermuda the Beautiful.* Dr. DeWitt G. Wilcox. Illustrated with moving pictures and slides in natural color. 8.00 Thursday, January 18.

*Our Early American Wall Papers.* Enid Louise Fairbairn, in costume. Illustrated with 100 reproductions. 3.30 Sunday, January 21.

*Irish Mediaeval Craftsmanship,* Stone Sculpture, Freestanding Crosses. Ellen F. O'Connor. Illustrated. 8.00 Thursday, January 25.

*The Present Economic and Social Situation.* Frank H. Sprague. 3.30 Sunday, January 28.

## Recitals at the Library

DURING January the following free recitals will be given in the Lecture Hall of the Central Library:

*Concert.* Massachusetts State Federation of Women's Clubs Choral Society. Mrs. J. Arthur Snyder, Chairman. Division of Music. George Sawyer Dunham, conductor; Mary Barr Snyder, concert pianist; Alice Reilly, accompanist. 8.00 Sunday, January 7.

*Program of Chamber Music.* Arranged by Paul Hastings Allen, composer and pianist. 8.00 Sunday, January 21.

*Concert.* Lincoln Symphony Orchestra. Edward Siegel, conductor. 8.00 Sunday, January 28.

## The Lowell Lectures

DURING January the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*Topics in the History of Geometry.* Julian Lowell Coolidge, Professor of Mathematics, Harvard University. *First Lecture:* "Early Geometry." 8.00 Friday, January 5. *Second Lecture:* "The Geometry of the Greeks." 8.00 Tuesday, January 9. *Third Lecture:* "The Instruments of Geometry." 8.00 Friday, January 12. *Fourth Lecture:* "The Parallel Postulate; Non-Euclidean Geometry; Modern Systems of Axioms." 8.00 Tuesday, January 16. *Fifth Lecture:* "Analytic Geometry; Descartes to Plücker." 8.00 Friday, January 19. *Sixth Lecture:* "Geometry of Higher Spaces." 8.00 Tuesday, January 23. *Seventh Lecture:* "Geometrical Transformations." 8.00 Friday, January 26. *Eighth Lecture:* Differential Geometry." 8.00 Tuesday, January 30.

*Celestial Laboratories.* James Gilbert Baker, Junior Fellow in Harvard University. *First Lecture:* "A Survey of the Universe According to Present Day Concepts." 5.00 Thursday, January 18. *Second Lecture:* "Physical Processes in Intergalactic and Interstellar Space." 5.00 Monday, January 22. *Third Lecture:* "The Planetary Nebulae." 5.00 Thursday, January 25. *Fourth Lecture:* "Stellar Atmospheres." 5.00 Monday, January 29.

# A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION


*Agriculture*
*Amusements. Sports*
*Bibliography. Libraries*
*Biography*
*Business*
*Children's Books*
*Domestic Science*
*Drama. Stage*
*Economics*
*Education*
*Essays. Literature*
*Fiction*
*Fine Arts*
*Folk-lore*
*Genealogy*
*Geography. Maps*
*History*
*Journalism. Composition*
*Language*
*Law*
*Local History*
*Manners & Customs*
*Medicine. Hygiene*
*Music*
*Navigation. Aviation*
*Periodicals. Year-books*
*Philosophy. Ethics*
*Poetry*
*Politics & Government*
*Psychology*
*Religion. Theology*
*Science*
*Sociology*
*Technology*
*Travel & Description*
*Wit & Humor*


*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call-numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture

### *Farm and Forest*

**Agriculture** in the twentieth century; essays on research, practice, and organization to be presented to Sir Daniel Hall. Clarendon. 1939. 9338.142A13

**Follett,** Muriel. New England year — a journal of Vermont farm life. Brattleboro, Vt., S. Daye Press. [1939.]
Wood engravings by Herbert Waters.

**Guise,** Cedric H. The management of farm woodlands. McGraw-Hill. 1939.

**Hammonds,** Carsie, and Ralph H. **Woods.** Today's agriculture . . . edited by R. W. Gregory. Lippincott. [1939.]

**Matlin,** D. R. Growing plants without soil; the A.B.C. of plant chemiculture. New York, Chemical Pub. Co. 1939.

**Nicol,** Hugh. Plant growth-substances. New York, Chemical Pub. Co. 1938.

**Rawson,** Marion Nicholl. Forever the farm. 1939.
A reconstruction of old-time American farm life, by the author of "Candleday Art," who is also the illustrator.

**Talbert,** T. J., and A. E. **Murneek.** Fruit crops, principles and practices of orchard and small fruit culture. Philadelphia, Lea & Febiger. 1939.

### *Gardens*

**Adriance,** Guy W., and Fred R. **Brison.** Propagation of horticultural plants. McGraw-Hill. 1939.

**Bush-Brown,** Louise, and James **Bush-Brown.** America's garden book. Scribner. 1939. 1222 pp. B.H.120.8=AA39.10-591 A

**Quinn,** Vernon. Stories and legends of garden flowers. Stokes. 1939. 245 pp. B.H.185.18=AA39.10-401 A

## Amusements. Sports

**Barr,** Robert Cooper. Pre-college football. Stokes. 1939.

**Bates,** Robert H., *and others.* Five miles high. Dodd, Mead. 1939.
The story of an attack on the second highest mountain in the world by the members of the first American Karakoram expedition.

**Boone and Crockett** club, The. North American big game; a book of the Boone and Crockett club compiled by the committee on records of North American big game. Scribner. 1939.

**Breen,** Mary J. The party book; prepared for National recreation association. New York, Barnes. [1939.]

**Carrington,** Jack. Modern table tennis. McKay. 1939.

Chapel, Charles Edward. Gun collecting. Coward-McCann. [1939.]

Gibson, Henry William. Camp management; a manual on organized camping. Greenberg. [1939.]

Grace, Edwin J. The doctor looks at skiing. New York, Winters. [1939?] 64 pp. GV854.G73

Hart, Harold. Invitation to fun. Stokes. 1939.

Heilner, Van Campen. A book on duck shooting. Penn. [1939.]
Paintings and drawings by Lynn Bogue Hunt.

Holland, Raymond P. Nip and tuck. Penn. [1939.]
Stories about the author's field dogs. Lively illustrations by Art Fuller, and many good photographs.

Mieses, J. Instructive positions from master chess. McKay. 1939.

Mihori, Fukumensi. Japanese game of "Go". [Tokyo. 1939.]

Nickalls, G. O., and P. C. Mallam. Rowing. Pitman. 1939.

Parmer, Charles B. For gold and glory; the story of thoroughbred racing in America. New York, Carrick and Evans. [1939.]

Reinfeld, Fred. Chess mastery by question and answer. McKay. 1939.

Sands, Ledyard. The bird, the gun and the dog. New York, Carlyle House. 1939.

Sergeant, Philip Walsingham. An introduction to the endgame at chess. McKay. 1939.

— Morphy's games of chess; being a selection of three hundred of his games. McKay. 1939.

Webster, F. A. M. Indoor athletics and winter training. McKay. [1938.] 213 pp. Plates. GV711.W45

Wentworth, Judith A. D. Blunt-Lytton, *Baroness.* Thoroughbred racing stock and its ancestors. Scribner. 1938.

Wong-Quincey, J. Chinese hunter. Day. [1939?]
"This is a unique book, not only because it is a story of big-game hunting by a professor of Shakespeare and English Drama . . . at a Chinese College, but also because it is a book about hunting, written so honestly and humanly . . ."—*Foreword* by Lin Yutang.

Wynmalen, Henry. Equitation. London, Country Life. 1938.

## Associations

Alfred P. Sloan foundation, inc., New York. Report of the Alfred P. Sloan foundation, incorporated. 1939–. New York. [1939.] H62.A1A6

Massachusetts State Federation of Women's Clubs. [Manual]. 1939/40. Boston. [1939.] 349 pp. B.H. Centre Desk

Thoresby society, The. Jubilee. 1939. Leeds. 1939.

United Daughters of the Confederacy. The history of the United Daughters of the Confederacy. Richmond, Garrett and Massie. [1938.]

## Bibliography. Libraries

Antonibon, Francesca. Le relazioni a stampa di ambasciatori Veneti. [Padova.] 1939.

Bitting, Katherine Golden. Gastronomic bibliography. San Francisco. [Priv. print.] 1939.

Grismer, Raymond L. A reference index to twelve thousand Spanish American authors. Wilson. 1939. 150 pp. B.H. 681.26

Hanley, Edna Ruth. College and university library buildings. American Library Ass'n. 1939. 152 pp. Illus. 8113.01–110

Jones, Theodore Francis. The New York university collection. New York, Priv. print. for the Book Club, New York Univ. 1938.

Klose, Olaf. Islandkatalog der Universitätsbibliothek Kiel und der Universitäts- und Stadtbibliothek Köln. Kiel. 1931.

Lehmann-Haupt, Hellmut. The book in America. Bowker. 1939. 454 pp. B.H. 790.2=Z473.L522
A history of the making, the selling, and the collecting of books in the United States.

McColvin, Lionel R. Library staffs. Allen & Unwin. [1939.] 136 pp. Z682.M13

Mexico, Biblioteca nacional. Catalogos de la Biblioteca nacional de México. México. 1897. 251, xxxli pp. *Z885.M58N

— Catalogo especial de las obras mexicanas. o sobre Mexico. México. 1911. 486 pp. *Z1431.M61

Parenti, Marino. Bibliografia di edizioni e opere incompiute. Firenze. [1938.]

Parsons, Wilfrid, *S. J.* Early Catholic Americana, a list of books and other works by Catholic authors in the United States, 1729–1830. Macmillan. 1939. 282 pp. B.H. 830.3

Pierpont Morgan library, New York. Illustrated catalogue of an exhibition held on the occasion of the New York World's fair 1939. New York. 1939.

Reale istituto Veneto di scienze lettere ed arti. Opera della bibliografia Veneziana, norme per i collaboratori. Venezia. 1938.

Sison, Perfecto S. The book festival handbook. Manila, Philippine Library Ass'n. 1938.

Tannenbaum, Samuel A. Beaumont & Fletcher (a concise bibliography). New York, Tannenbaum. 1938. x, 94 pp. No. 1 in **G.3973.62

— George Chapman (a concise bibliography). New York, Tannenbaum. 1938. viii. 40 pp. No. 3 in **G.3973.62

— Philip Massinger (a concise bibliography). New York, Tannenbaum. 1938. viii, 39 pp. No. 2 in **G.3973.62

— Robert Greene; a concise bibliography. New York, The author. 1939. **G.3973.65

Toman, John. Collection Masaryk; a catalog of the books by and about Thomas Garrigue Masaryk. Chicago Public Library. 1939.

Union theological seminary, New York. Classification of the library of Union theological seminary in the city of New York; prepared by Julia Pettee. Union Theological Seminary. 1930.

Wheeler, Joseph Towne. The Maryland press, 1777–1790. Baltimore, Maryland Historical Soc. 1938.

Winterich, John T. Twenty-three books and the stories behind them. Lippincott. 1939.
Books in the fields of poetry, fiction, and the es-

say discussed with interest in the circumstances of publication, the introduction of the works to the public, and the backgrounds of the authors.

# Biography

## *Single*

Adams, Samuel Hopkins. Incredible era; the life and times of Warren Gamaliel Harding. Houghton Mifflin. 1939.
A study of the personal tragedy of Warren G. Harding and the strange causes behind it.

Belloc, Hilaire. Charles II, the last rally. Harper. 1939.

Bingham, Hiram. Elihu Yale, the American nabob of Queen Square. Dodd, Mead. [1939.]

Boyle, Clara Asch. A servant of the empire; a memoir of Harry Boyle. Methuen. [1938.]

Cahill, Thomas P. James Miller, Somerville's patriot martyr of the battle of Lexington. Somerville, Mass., Captain Jeremiah O'Brien Memorial Associates. [1939.]

Douglas, C. L., and Francis Miller. The life story of W. Lee O'Daniel. Dallas, Regional Press. 1938. 5, 176 pp. Plates.

Evans, Joan. Chateaubriand. London, MacMillan. 1939. xiii, 380 pp.

Eves, Charles Kenneth. Matthew Prior; poet and diplomatist. Columbia Univ. 1939. 4558.323

Ewen, Cecil Henry L'Estrange. Robert Ratcliffe, 5th earl of Sussex: the witchcraft allegations in his family. [London,] The author. 1938.

Fisher, John S. A builder of the West; the life of General William Jackson Palmer. Caxton Printers. 1939.

Gipson, Lawrence Henry. Lewis Evans . . . to which is added Evans' A brief account of Pennsylvania. Historical Society of Pennsylvania. 1939. **G.301.75

Herring, Hubert. Neilson of Smith. Brattleboro, Vt., S. Daye Press. 1939. 48 pp. LD7152.7.1918.H4
A biographical essay on William Allan Neilson, the President of Smith College who retired in 1939.

Irvine, William. Walter Bagehot. London, Longmans, Green. [1939.]

Kerjentsey, P. Vie de Lénine, traduit du russe par Jeanne Toscane. Paris. 1937.

London, Joan. Jack London and his times; an unconventional biography. Doubleday, Doran. 1939.

Loth, David. Alexander Hamilton; portrait of a prodigy. Carrick & Evans. [1939.]

McLeod, Enid. Héloise; a biography. London, Chatto & Windus. 1938. 4, 318 pp. BX4705.H463M3
A life of the twelfth-century Héloise, wife of Abelard and abbess. Bibliography, pp. 297–311.

Mills, Mary C. S. Edith Davidson of Lambeth. London, Murray. [1938.] xii, 249 pp. Plates. BX5199.D24M5
Edith Davidson was the wife of Archbishop Randall Davidson.

Mumford, Elizabeth. Whistler's mother; the life of Anna McNeill Whistler. Little, Brown. 1939.

Parry, Albert. Whistler's father. Bobbs-Merrill. [1939.]

Partington, Wilfred. Forging ahead; the true story of the upward progress of Thomas James Wise. Putnam. [1939.]

Postal, Raymond. Présence de Lyautey. Paris. [1938.]

Rourke, Thomas, *pseud.* Man of glory, Simón Bolivar. Morrow. 1939.

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# More Books

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February, 1940

## Jefferys's Topography of America

ONE of the Library's finest acquisitions for many years in the field of Americana is *A General Topography of North America and the West Indies,* engraved by Thomas Jefferys, geographer to His Majesty, and published in London in 1768. It announced itself as "a collection of all the maps, charts, plans, and particular surveys, that have been published of that part of the world, either in Europe or America." Once described by the historian Justin Winsor as "the leading English atlas of this period, showing America alone," the huge folio is now extremely rare. It is believed, in fact, that there are only two other copies in the United States — the one in the Library of Congress and one in the National Archives.

Map-making in the eighteenth century was becoming more scientific year by year; but it was still decorative. Even if it were not a cartographical work of the highest importance, the "Jefferys atlas," as it is commonly known, would be a beautiful thing to own. It is in perfect condition, its pages crisp and white, its ink fresh, its impressions brilliantly clear. There are in all ninety-three maps on one hundred and seven plates, some double-page folding sheets, a few no more than six inches square, but just as delicate in workmanship. The first part of the atlas covers North America; the second, the West Indies, with South and Central America. Most of the maps, of course, were not made by Jefferys, but were based on surveys and maps produced several years earlier. Considering the scope and worth of his enterprise, it is remarkable that so little is known about Jefferys himself. He was geographer to the Prince of Wales, afterwards George III; carried on his business as engraver and publisher in Saint Martin's Lane; and died on November 20, 1771. In 1760 he engraved the plates for and published *The Natural and Civil History of the French Dominions in . . . America;* and in the following years issued several good county maps. His most important works were the *General Topography,* the *North American Pilot,* and the *West-India Atlas.* The Library owns all three of these, besides his translation of Müller's *Voyages from Asia to America* and his *Great Probability of a North-West Passage.*

Twelve of the maps were repeated in the *American Atlas* of 1775, which is also in the Library, and which is considered by some a second edition of the *General Topography;* but the *American Atlas* contains in all only twenty-nine maps, and the impressions are inferior. Moreover, it omits many of the

maps of greatest interest, especially those recording historical events — the military maps, maps of Indian territory, views of New York and Philadelphia, large-scale maps of local interest, and the De Brahm map of the southern states.

In that era maps probably had a wider public in North America than they have ever had since. Spain, France, and England all had growing colonies in the New World. Opportunities in the West were slowly opening up; the Indians were already retreating, and pioneers were beginning to dream of the rich lands across the Mississippi. Even in territory which had been settled for over a century, state and town lines and the extent of private grants were often matters of moment; and citizens accustomed to boats and trackless forests would debate over a new map as hotly as they would over a new book of essays.

THE most extensive map, John Green's *Chart of North and South America* in six sheets, was first published separately by Jefferys in 1753. At the same time, he issued Green's *Remarks in Support of the New Chart of America,* in which Green was chiefly concerned to expose the errors in Buache and De L'Isle's *Carte des Nouvelles Découvertes,* printed the preceding year and based in part on the alleged discoveries of Admiral Bartolomé de Fuentes. According to a report in the *Monthly Miscellany* for April and June 1708, de Fuentes had entered a river which he called "Los Reyes," emptying into the South Sea at 53° latitude. Advancing through various channels, he finally met a Boston ship commanded by one Captain Shapley, whose presence seemed to indicate the existence of the long-sought north-west passage between the Atlantic and Pacific. The letter appears to have been a deliberate hoax; but many took the story seriously. De L'Isle not only used the fictitious discovery; according to Green, he altered the location of the Los Reyes ten degrees to the north, to make it agree with his own findings. Whatever his motive, the charge was evidently true; for the next issue of the map silently moved the river back to 53°. Green's own map, of course, rejects all the spurious territory, and gives much more detailed indications of the activities of Captain Behring in 1728 and 1741.

*An Accurate Map of North America,* in four sheets, was produced by Emanuel Bowen and John Gibson, two of the best-known English mapmakers of the time. This is the first in the volume to take up the burning question of territorial rights on the North American continent, for it is described as "distinguishing the British, Spanish, and French dominions" according to the Treaty of Paris of 1763. Each sheet makes references to and quotations from the treaty itself, which ended France's rule in North America, and added greatly to the extent of Great Britain's colonies, giving her Florida, Canada, and Louisiana as far as the Mississippi. Four separate governments were then set up by royal proclamation — Quebec, East Florida, West Florida, and Granada, the last including the British possessions in the West Indies. Though the first Bowen and Gibson map was published in 1755, the present edition has much additional text, and shows the provincial boundary lines.

Blanchard and Langdon's map of New Hampshire is dated October 21, 1761, and shows among other features the road to Ticonderoga cut by the New

Hampshire forces employed against Canada in 1759. Like the rest, it was based on actual surveys; but it gives good samples also of the various other sources on which American map-makers based their calculations. In the "pleasant plain country" surrounding Lake Memphremagog, for instance, there is very little detail, except one chain of waterways between the lake and the Connecticut River. "This way," notes the map, "Lieutt Starks was led Captive by the Indians from Connecticut River to Canada in 1752. This River and Lakes are Drawn agreable to his Accounts." Other people also kept their eyes open in unpleasant circumstances; along the Black River is marked, "This way Captives have been carried by the Indians." The country on the upper reaches of the Connecticut, still unsurveyed, is drawn "according to the best judgment of several who have travelled through it." Indian evidence is used for streams and portages — essential information when most wilderness travel was by canoe. One rather impermanent landmark occurs on the southern boundary, which runs from the mouth of the Merrimac three miles west "to a Pitch Pine Tree."

This map was made by native New Englanders. Joseph Blanchard was a Dunstable man, a representative in the Provincial Assembly, and a skilful surveyor who also ran the lines for the great Mason patent. His colleague, Samuel Langdon, a Harvard graduate, went to Louisburg in 1745 as chaplain for the New Hampshire regiment. His election in 1774 to the presidency of Harvard "gave great delight to the Sons of Liberty," since he was a fiery Whig, and too many college officers were Tories. But he was no scholar, and resigned after six miserable years to become pastor of Hampton Falls. Unlearned as he may have been, however, it was probably Langdon who added a touch of letters to his map in the note, "These White Hills appear many Leagues off at Sea like great bright Clouds above the Horizon, & are a noted Land Mark to Seamen."

LEWIS EVANS'S *General Map of the Middle British Colonies* is the only one of the set which has been extensively studied. It was first published in 1755, together with a printed *Analysis*. Of the Library's two copies of this pamphlet, one belonged to Thomas Jefferson, and was presented by Evans to Thomas Walker "in a grateful Acknowledgement of your kind Assistance." Dr. Walker was a Virginia surgeon whose journal of a western expedition — the first recorded exploration by a white man of the Kentucky country — is an early source for the history of that area. For a time he was Jefferson's guardian, and his ward no doubt had the book from him.

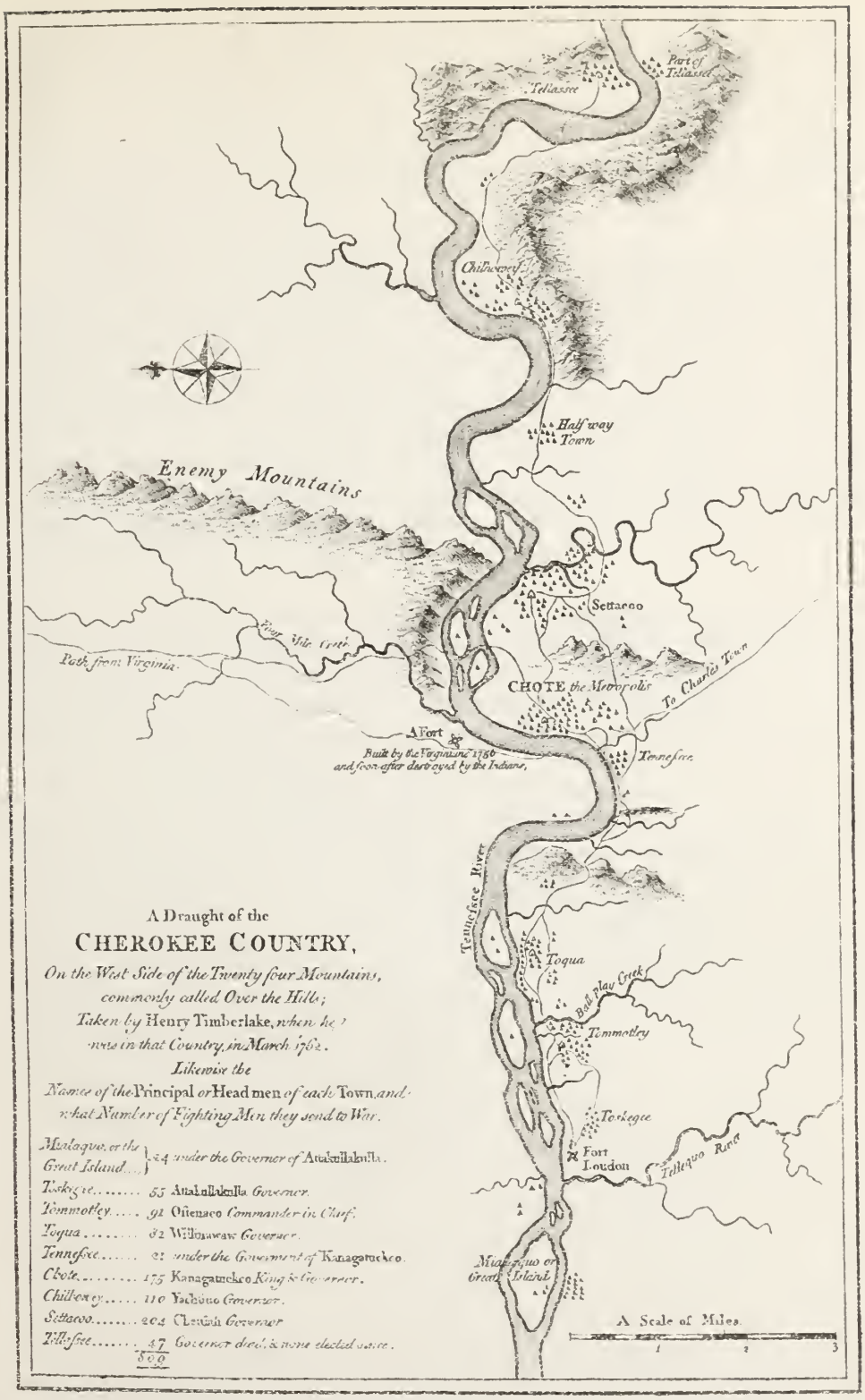
Since the plate is unfortunately missing from both copies of the *Analysis*, that in the *General Topography* is the Library's earliest edition of this famous map. The original was, as Mr. Lawrence Gipson writes in his recent biography of Evans, "a milestone in American cartography." Its particular value lay in its delineation of the Ohio Valley, for the control of which Great Britain and France were already at odds. In fact, in February 1755 a preliminary draft was sent by Governor Morris to Sir John St. Clair for use in the Braddock campaign. Evans himself was almost fanatically aware of the importance of the Ohio region. "Those in Power see at last its Consequence, and are projecting the Recovery of it," he wrote in his preface. "The Issue of this Enter-

prize will have great Influence on our Affairs, and of all Things it becomes the Colonies to push it on with Vigour. If they succeed here, the Remainder of the Work will be easy; and Nothing so, without it." Yet the map is quite as useful for the region east of the mountains as for the hitherto neglected land to the west. The Pennsylvania Assembly gave Evans fifty pounds towards its completion, and he had all the official data available, as well as the observations and reports of all the traders and travellers he met. Besides designating rivers, portages, and Indian tribes, he locates deposits of salt, freestone, coal, and even petroleum; in one spot he adds the curious note, "Elephants Bones found here."

It was probably inevitable that so valuable a map should be pirated by various publishers, who reprinted it with so-called improvements. Jefferys's edition, first produced in 1758, is the second of these piracies, and one which was reissued from time to time for over twenty years. By 1775 Governor Thomas Pownall, to whom Evans's map had been dedicated and who still had the original plate, was aroused to violent protest. A year later he brought the map up to date and issued it himself with a *Topographical Description* which contained a scathing denunciation of Jefferys's version. "The Engraver was so totally ignorant of the Principles on which the original was formed," he wrote, "that although he traced the Lines of the Rivers and Roads in the usual Way, yet it can scarce be called a Copy . . . So far as respects the Face of the Country, this Thing of Jefferys might as well be a map of the Face of the Moon."

The Library's *Topographical Description* has a fine copy of Pownall's map, as well as an autograph letter to Colonel Horatio Sharpe of Maryland, asking for information and corrections. Many of Pownall's criticisms are obviously justified. The marks on the Jefferys map are in general undiscriminating; one range of mountains is printed like another, whereas Evans had made some attempt to indicate direction of slopes and other features, and had engraved lightly those regions of which he knew little. In the worst instance, the "Endless Mountains" section on the east branch of the Susquehanna, the Jefferys edition fills the whole space with mountains, regardless of the fact that the original plate leaves it blank; the copyist has even transferred the words "Great Swamp" without realizing that they must be incongruous in a thickly mountainous district. Pownall's edition not only corrects these manifest errors, but is in general more detailed and more crowded with notes.

For the southerly colonies, there are several maps showing them on a larger scale and more accurately than had hitherto been possible. Nicholas Scull's *Map of the Improved Part of . . . Pennsylvania,* 1759, in six sheets, gives particular attention to roads, towns, mills, and well-known farms. Scull was surveyor-general of Pennsylvania from 1748 to 1761. Fry and Jefferson's *Map of the Most Inhabited Part of Virginia,* 1751, represents, in the judgment of one critic, "the finest degree of knowledge of the time, . . . and left its mark on subsequent map-making of the area for many years." Certainly the two authors themselves were in different ways specimens of the best intelligence America had to offer. Joshua Fry, an Oxford man, was professor of mathematics at William and Mary College, a member of the House of Burgesses and the governor's council, and a county surveyor of long experience. From


Part of Tellassee
Tellassee
Chilhowee
Half way Town
Enemy Mountains
Settacoo
Path from Virginia
CHOTE the Metropolis
To Charles Town
A Fort
Built by the Virginians 1756 and soon after destroyed by the Indians
Tennessee
Tennessee River
Toqua
Tommotley
Toskegee
Fort Loudon
Telliquo River
Great Island
A Scale of Miles
1
2
3
A Draught of the
CHEROKEE COUNTRY,
On the West Side of the Twenty four Mountains, commonly called Over the Hills;
Taken by Henry Timberlake, when he was in that Country, in March 1762.
Likewise the
Names of the Principal or Head men of each Town, and what Number of Fighting Men they send to War.
Malaque, or the Great Island.... 24 under the Governor of Attakullakulla.
Toskegie..... 55 Attakullakulla Governor.
Tommotley.... 92 Ostenaco Commander in Chief.
Toqua..... 82 Willenawaw Governor.
Tennessee..... 21 under the Government of Kanagaruckco.
Chote..... 175 Kanagaruckco King & Governor.
Chilhowey..... 110 Yachano Governor.
Settacoo..... 204 Cheulah Governor
Tellisee..... 47 Governor dead, & none elected since.
800

*Timberlake's Map of the Cherokee Country*
*Facsimile Reduced One Half*

his work on this map he gained an intimacy with the frontier which enabled him to command the expedition against the French on which he died in 1754. Peter Jefferson (father of Thomas Jefferson) was another sort altogether — a tall, powerful pioneer, whose education, according to his son's testimony, had been quite neglected. Yet he so improved himself by reading that he also was elected to the House of Burgesses, and in 1749 was chosen with Fry to continue the line between Virginia and South Carolina, an association which lasted until Fry's death.

Of similar value is the map of South Carolina (1757) issued by William de Brahm. In 1751 de Brahm founded the German settlement of Bethany, which soon became a model colony. Six years later, joining his own surveys with those of William Bull, lieutenant governor of South Carolina, he published this first map of South Carolina and Georgia. Neither state was thickly settled, and there are vast areas of blank space on the map; what information there is, however, is most precise. The limits of each "parish" are clearly marked, with the chief towns and families. De Brahm was for twenty years surveyor-general of the southern district. In 1772, he issued an excellent mariner's guide to the Atlantic Ocean, the *Atlantic Pilot,* which is also in the Library's collection.

IT is not surprising that, in the first part of the Jefferys atlas, about half the maps are in some way concerned with the conflicting claims of France and England. The claims themselves were fairly well settled by the time the atlas was published; but the spirit of rivalry still hovered in the air. The division of Nova Scotia and the Acadian district, for instance, had been a quarrel of too long standing to evaporate in a few months.

By the Treaty of Utrecht (1713) "Nova Scotia with its ancient boundaries" reverted to Great Britain. But it was the boundaries that made all the trouble. Among a number of Acadian documents in the Library's manuscript collection is an English report made in 1732, which describes the territory as stretching from the Saint Georges River in Maine to the mouth of the Saint Lawrence, and declares that "the French are daily Setting up new Pretensions to a Very Great part of this Province." These sentiments were heartily echoed on the other side of the Channel. Thomas Jefferys himself was interested in the controversy to the extent of publishing a pamphlet on *The Conduct of the French with regard to Nova Scotia,* and two or three maps in his atlas deal with just this narrow aspect of the international situation.

Both campaigns against Louisburg — probably the strongest of the French forts — were heavily subsidized by New England, and Massachusetts troops were active on each occasion. Hence there is special interest for Bostonians in Richard Gridley's *Plan of the City and Fortifications of Louisbourg,* drawn up during the siege of 1745, and supplemented by a plan of the city and harbor, with the French and English batteries, during the siege of 1758. To compare with the latter the Library has a beautiful manuscript map of the 1758 siege, copied by Thomas Chamberlaine, and nearly twice the size and scale of the printed one. The positions of the various divisions of the attacking fleet are carefully marked — probably with greater precision than in the printed versions — and the larger ships, such as the *Squirrel* and the

*Kennington,* which occupied important posts, are drawn in light wash, complete with sails and rigging.

Richard Gridley, maker of the 1745 plan, was a Boston engineer who was commissioned lieutenant colonel and captain of the artillery train for the Louisburg expedition, and supervised the erection of the British batteries. He thus had an excellent opportunity to learn the ground. Twenty years later he constructed the breastworks on Breed's Hill, was wounded at Bunker Hill, held for a time the rank of chief engineer of the Continental Army, and finally manufactured heavy guns in his forge at Sharon. In spite of all this, he was not asked to the Boston peace celebration at the end of the war — because, having become a Universalist, he was not considered a Christian!

The atlas includes several other instructive campaign maps. For instance, there are six plates showing the different positions of the English army in Braddock's attack on Fort DuQuesne. They may be important primarily to the student of tactics: nevertheless, they give the ordinary reader about as clear a picture of that disastrous expedition as he could get without actually seeing the ground. Braddock was a fool in many ways; but he did take all possible precautions against surprise on the march, and the arrangements described by Parkman and other historians are here graphically depicted.

Colonel Henry Bouquet's Ohio campaign of 1764 followed one of the bloodiest Indian outbreaks along the western frontier, in which Fort Pitt, at the junction of the Ohio and Monongahela, was completely shut off. Bouquet was ordered immediately to its relief, though the only men available were two regiments thoroughly worn out by a long West Indian campaign. At Bushy Run the troops were suddenly attacked; but Bouquet escaped by a clever piece of strategy, so alarming the savages that they retired even from Fort Pitt. The following spring, after another uprising, he finally made peace with the hostile tribes. The maps of the country and battle printed by Jefferys were made by Thomas Hutchins, who accompanied Bouquet, for the *Historical Account* of the expedition printed in 1765. Hutchins, one of the best of the army engineers, happened to be in London when the Revolution began, and was at first charged with high treason for his American sympathies. Released, he joined the southern army under General Green, and in 1781 was appointed geographer for the United States.

*A Prospective Map of the Battle fought near Lake George* (September 8, 1755) is designated by Jefferys as "the only Piece that exhibits the American Method of Bush Fighting." It is also the only one which makes use of minute human figures in the style of some older maps. It illustrates admirably the difficulties in which English redcoats found themselves on the American frontier; for here they are, standing up nobly to be killed in full view, while the canny backwoodsmen and Indians exchange musket balls from the shelter of the underbrush.

Perhaps the most unusual plate is Henry Timberlake's *Draught of the Cherokee Country,* "on the West Side of the Twenty four Mountains, commonly called Over the Hills." It was done in 1762, and includes, besides the various settlements along the Tennessee River, the name of the head man of each town, and its census of fighting men. Timberlake had served against the Cherokee under Byrd; after the peace of 1761, the Indians asked if an

officer might visit them, and Timberlake volunteered to go. His journey by boat down the Holston and up the Little Tennessee took three weeks, during which he took copious notes of the trip, and executed this map of the streams, showing such villages as Tellassee, Chilhowey, Settacoo, Chote (for some reason labelled "the Metropolis"), Toskegee, and Mialaquo or Great Island. After three months with his savage hosts, Timberlake and his companion escorted Chief Outacity and two of his warriors to London, where they drew crowds of admirers, had an audience with the King, and were themselves infinitely astonished at all they saw. In 1765 Timberlake published his *Memoirs*, a really valuable source for ethnologists. He died before its appearance; but it had a considerable vogue, and was drawn upon heavily by Southey for his epic *Madoc*.

THE city maps and views of the *General Topography* are among its best features. Those of Quebec, Montreal, Louisburg, and Carillon near Fort Ticonderoga are constructed largely from the military standpoint. But there are others more generally attractive, and equally valuable for the historian. Scull and Heap's *East prospect of the City of Philadelphia* is probably the finest view of an American city made before the Revolution. Above the street map with its neat squares — Philadelphia was perhaps the only colonial city whose layout was deliberately planned — appears the city as seen from the Jersey shore. Four or five church spires rise imposingly above the rows of two- or three-story brick houses. The sunny river is full of shipping, while on the nearer bank a ferry is about to disembark several cattle and take on board a respectable family.

John Montresor's plan of New York lacks the grace of the Philadelphia prospect; but it is an interesting map, and is very rare indeed. The survey was made between December 16, 1765, and February 8, 1766, by order of General Gage, to whom it is dedicated. It was made for military reasons; its inaccuracies and omissions are doubtless due to unavoidable disturbances, for New York was in the thick of the Stamp Act riots, and Montresor noted in his journal on January 7, "Continued on my survey *sub rosa* as observations might endanger ones house and effects if not ones life." He spent the following winter in England, and while there had this and some other surveys engraved.

Montresor himself was a personality. He began his career with Braddock, and became expert at scouting and wilderness fighting. He was present at the capture of Louisburg and Quebec, and later did competent work on fortifications in New York, Boston, Philadelphia, and the Bahamas. On his journal Washington and Arnold based their plans for the march to Quebec, and though his maps played them false in places, he was still one of the few who had personal experience of the route. During the Revolution he seems to have been disliked by his commanders; at any rate, his appointments rarely lasted long, though he acted as chief engineer at the Brandywine, and was Howe's aide-de-camp for a while. He has achieved a dubious immortality, however, in quite a different direction. He was a cousin of Susanna Rowson, author of the popular *Charlotte Temple;* according to Mrs. Rowson's biographer, that sentimental classic was largely based on Montresor's elopement

with Miss Charlotte Stanley, and the dashing Montraville is the captain himself under a thin disguise.

The *Plan of New Orleans* is essentially that made by M. de la Tour in 1720, with two small charts showing the course and east mouth of the Mississippi. Jefferys printed this plan first in 1760. The other city plate of importance is a *Plan of the Harbor and Settlement of Pensacola*, with a charming *North View of Pensacola* drawn by Dominique Serres. Serres was a French marine painter of some note, one of the founders of the Royal Academy. In his youth he ran away to sea, and became master of a trading vessel. He must have got his knowledge of American ports through his sailing adventures, for he produced not only this view, but another of the siege of Fort Royal, Martinique. His sketch of Pensacola has a breezy freshness about it which somehow completely subordinates the little town — scarcely larger than a village — to the windswept water and sky.

The fifty-odd maps of the West Indies which make up the second part of Jefferys's atlas are by no means negligible. Many of them afford important information in regard to town layouts, fortifications, and in some cases land tenure. For the most part, however, they are smaller, and their interest is more of a technical nature, directed to the military or naval expert. Then, too, these scattered islands, with their repeated attacks and shifting ownership, tossed back and forth as if in an international game of battledore and shuttlecock, lack the dramatic appeal of a great continent. It is on the maps of North America that battles are waged and colonies expanded for hundreds of miles, and the great names of history are engraved across the pages.

HARRIET SWIFT
HONOR McCUSKER

# Ticknor's Views on the Civil War

THOUGH George Ticknor was one of the Library's most active founders and finally left to it his magnificent Spanish Collection, very few of his letters were included in the bequest. The Library has recently purchased two, addressed to Dr. Nicolaus Heinrich Julius, and dated from Boston on January 20, 1861 and March 17, 1862.

This Hamburg scholar and philanthropist, who translated the German edition of Ticknor's *History of Spanish Literature* published at Leipzig in 1852, had visited in Boston during the year 1834–35, and had made many friends there. By this time he was an old man approaching eighty; yet Ticknor still called upon him for aid in getting new books from his agents in Germany. He was aware, all the same, of his friend's ill health, for he wrote, "Everything that comes by your order is welcome; but nothing for me is to be made a burthen to you."

Ticknor was then finishing his life of Prescott and revising the third American edition of the *History of Spanish Literature;* but his work was interrupted by the outbreak of the Civil War. These two letters are especially illustrative of the American's calm appraisal of events as he watched — without much hope — the growing excitement. He and Dr. Julius had evidently discussed the possibility of just such a struggle, for he wrote:

> "You see or hear how badly we get on in the United States; for all the world knows it. Perhaps you think some of your predictions about us are coming true, and perhaps they are. Five states are out of the Union already and two more are likely to follow in the course of this present week; — all exactly on the grounds, upon which Tocqueville said thirty years ago, that the Union would, some day, be broken up. Some persons of judgement believe that fifteen states — all that possess slaves — will have seceded before the fourth of March; — others think that some compromise will be made though nobody has yet told how it can be done. But, if we are ruined all sensible men agree, that it will be the result of our insane hatreds, North and South.
>
> "In consequence of this now a few eminent and leading men, — who care for country and not for party, — are proposing to make a *central* confederacy; beginning with New York in the North and going down to North Carolina and with Maryland on the Atlantic and going back to Mississippi so as to take in Indiana, Iowa, &c. It is supposed that such a confederacy might make such changes in the present constitution of the U. States as reason and the times require; and then offer it to New England and the Southern seceding States. Such a confederacy might be successful; but it would take time to mature and consolidate it; -- and revolutions move fast and civil commotion moves faster yet. I look, therefore, with much anxiety and alarm on the future."

In the second letter, written over a year later, Ticknor again gave Dr. Julius his opinion of the war. It is interesting to note that he, like modern historians, saw its economic and social basis, as well as the problem of slavery. His concern, even at this early stage, was over what would happen after the North had won:

> "You know, by the newspapers, how we go on with our insane civil war. The South is nearly ruined; its armies demoralized; its people suffering; its resources almost exhausted. But its hatred of the North remains still the same, and its determination to fight on is unbroken and unabated. The North, on the contrary, is little changed, thus far, in its condition and is more resolved to conquer. That we should obtain in substance, a victory over the South, without subjugating it or marching to the gulf of Mexico, I have never doubted. Our great preponderance in numbers, in wealth, and in all needful resources for war, have, I think, made this result sure from the

first. But *after* the strength of the South is broken — what then? It is all dark to me. We can never, I think — whether we are one nation or two — be the same people in character or in our domestic or foreign relations that we have been. Our strongly diverging material interests and our insane hatreds will prevent this. No people, speaking the same language, have fought in the spirit in which we are now fighting since the days of the Greek republics."

Access to the Gulf of Mexico was achieved before the end of 1862, but the war was to continue for three more years. Ticknor concluded his letter with news of the death of Mrs. Ticknor's brother, S. A. Eliot, once Mayor of Boston. "My new edition of the History of Spanish Literature," he writes in the postscript, "has been all stereotyped eight months and the Life of Prescott written, but nobody wants to publish during the war." Dr. Julius was never to see the *Life of Prescott,* for he died that same year. It was 1864 before the book was finally printed.

E. B. S.

## Gladstone on the Stamp Duties of 1860

TO Gladstone, Chancellor of the Exchequer in Lord Palmerston's second cabinet, fell the task of preparing the budget of 1860. Offered after the passage of a reciprocal treaty with France had already cut into the customs duties, it proposed a further reduction of the nation's revenue by abolishing an excise tax on the manufacture of paper. These losses Gladstone intended to make up by increasing the so-called Stamp Duties or charges on contracts, deeds, and other legal transactions, extending them particularly to bills drawn abroad. By the terms on the new act, these last were taxable at the rate of 10 shillings on £1,000.

In a letter recently acquired by the Library, Gladstone, then in possession of "a few vacant moments," explains the manner in which the scale of duties was determined. The letter, seven pages long, is dated May 16 and is addressed to William Brown, in all likelihood the well-known Liverpool merchant of that name whose extensive business connections in America made such charges especially burdensome. In reply to his letter of May 2, Gladstone wrote:

"With respect to the scale of Foreign Bills, and its rising by intervals of thousands, we found this interval already in existence for smaller sums, and did not therefore think of contracting it; nor, after the Resolution was printed on the 14th of March, did I receive, I think, a single objection or remonstrance on the subject from anyone . . . If, however, there were a general desire that the intervals should be somewhat contracted, no doubt this might properly be considered at a future time; but I think it is not usual or desirable to ask Parliament to amend its own legislation within a few weeks unless some palpable error has been committed."

Apparently Brown was not alone in his desire for a different scale of duties, and the next year an act was passed charging only one shilling a hundred on all bills over £500.

E. L. A.

# Ten Books

**Abraham Lincoln: the War Years.** By Carl Sandburg. Harcourt, Brace. 1939. 4 vol. 2503 pp.

Among the sources marshalled by Carl Sandburg in the foreword to the last volumes of his massive biography — a labor of twenty years — stands his account of the research which he has done, not poring in libraries, but ranging with his guitar from coast to coast, meeting as he went the sons and daughters of many who figured in the drama of "the war years." He has taken infinite pains with his documentation; but the greatness of his narrative lies deeper than the documents. For Mr. Sandburg, like Whitman, has heard America singing; and as a background for his heroic figure of Lincoln he unrolls the whole panorama of American feeling and action during the 1860's. It is no mere impressionist's sketch. He quotes the very words of a thousand witnesses: Hay and Lowell; Greeley and Wendell Phillips; British journalists and Illinois farmers; ambassadors and slaves. He piles up testimony upon testimony, often creating, by one searching phrase of his own, an unforgettable portrait of the speaker. By this monumental method, each year of the war occupies over five hundred pages. Yet, at the moment, there is no sense of irrelevance; and, at the end, it is possible to see how even apparent trifles have their place in the final conception. Successive volumes show Lincoln troubled and hesitant before the responsibilities of his first year in the White House, badgered by office seekers and sneered at by his opponents; assuming, after the Emancipation Proclamation, an unexpected strength; facing patiently the bitter months of 1864, with MacClellan's defection and his own difficult campaign for re-election; calm and assured after the Second Inaugural and Grant's victory at Richmond. Then comes the tragic close. Only here, and in one superb page following the Gettysburg Address—where again the comparison with Whitman is inevitable—Mr. Sandburg's passionate admiration for Lincoln is expressed with full sonority. But in these passages he rises to a height of poetic interpretation which no other biographer is ever likely to reach. (*H. McC.*)

**Statesmen of the Lost Cause.** By Burton J. Hendrick. Little, Brown. 1939. 452 pp.

In this study of Jefferson Davis and his cabinet, Mr. Hendrick, who has twice won the Pulitzer prize for biography, treats a neglected side of Confederate history, overshadowed by the brilliant exploits of the army. His biographical sketches of the civilian leaders of the South show them as men of various backgrounds and irreconcilable opinions, appointed for their political influence. Davis, representative of the cotton-growing states, was regarded with suspicion by the aristocratic Virginians; Mallory, Secretary of the Navy, was believed "unsound" on the slavery question; and Alexander Stephens, the Vice-President, was ready to sacrifice the government itself for what he considered "Constitutional Liberty." In a nation founded upon the principle of state rights, such discord made it impossible to conduct either military or civil affairs, and was one of the great forces that disrupted the Confederacy. The tragic climax came in Georgia, where the mountain population, encouraged by Governor Joseph E. Brown, disregarded the national conscription act, and even considered a separate peace. In the State Department, the enigmatic Judah Benjamin, distrusted by everyone but Davis, worked without success for European recognition of the seceded states. Mr. Hendrick devotes much of the volume to the inept diplomats appointed by the Richmond government — Pickett, whose papers fell into Federal hands; Mason, who was cold-shouldered in London; and Slidell, the victim of Louis Napoleon. The only efficient public official, in Mr. Hendrick's eyes, was John H. Reagan, the Postmaster General, who operated his department at a profit. He does not attribute the final collapse of the Southern cause to the victories of

Grant and Sherman, but to distrust abroad, political chaos, and factionalism at home. (*E. L. A.*)

**Samuel Jones Tilden.** By Alexander C. Flick. Dodd, Mead. 1939. 597 pp.

THE first biography of Tilden since that by John Bigelow forty-five years ago, this thorough and judicious study, based on a large collection of papers now accessible, covers three-quarters of a century, from the War of 1812 to the Cleveland administration. Samuel J. Tilden — who, as is now conceded, was elected President in 1876 but was excluded from office — was a native of New Lebanon, N. Y. From earliest childhood, he absorbed the Democratic tradition, and began, even before he was old enough to vote, to work for the Party. In poor health all his life, he nevertheless made himself "the ablest corporation lawyer in America," and incidentally a millionaire. His extraordinary talent for figures equipped him well for the rôle of reform statesman, which he set above private practice. His most important achievements were exposures of graft. He called the bipartisan board of supervisors under the domination of Boss Tweed "the most corrupt gang of political adventurers that ever ruled and robbed a helpless city," and his tireless investigations resulted in Tweed's indictment on 120 counts, including felony and forgery. Subsequently, as Governor of New York in 1875–76, he exposed the members of the ring which enriched itself through fraudulent deals for the repair of the canals. The climax of Tilden's career was, of course, the famous election of November 7, 1876, when by midnight the country at large believed him to be elected. The author retells the story of Tilden's unquestioned plurality of votes, the recount resulting in falsified returns, and the creation of the Electoral Commission which decided in favor of Hayes. (*M.M.*)

**In Place of Splendor.** By Constancia de la Mora. Harcourt, Brace. 1939. 433 pp.

THE author of this autobiography, the grand-daughter of a former conservative Prime Minister of Spain, rebelled early against the standards of the small social circle into which she was born, as also against the religious customs which were bound up with the monarchy. She has lived in diplomatic circles in Rome and Berlin, and has had occasion to meet innumerable leaders under the monarchical régime, the dictatorship, and the Republic. More recently, she has had the opportunity to test her independent beliefs as an active participator on the Loyalist side during the Civil War. Much travel and the knowledge of several languages fitted her admirably for her position as head of the foreign press bureau, while her husband served as chief of the Loyalist air forces. Concluding with the account of her own part in the Loyalist defense, she has given an intimate picture of her personal experiences, especially during the three hideous days of the bombing of Barcelona. In a few years, Constancia de la Mora has run the whole gamut of the events which have disrupted the lives of so many Spaniards. Her book is a story characteristic of that change. (*E.B.S.*)

**World without End.** By Stoyan Pribichevich. Reynal & Hitchcock. 1939. 408 pp.

AT the present time, when the attention of the whole world is focussed on the problems of southeastern Europe, this book by a native Jugoslavian resident in America is a fruitful volume. It covers all the peoples of the Central European and Balkan region — their turbulent history, their intensely individual social and cultural patterns, and their significance in the current struggle for power. It is not a travel book, nor yet a "study" by some earnest investigator of foreign affairs. It is a serious work, but written with the ease of a person who grew up in the midst of this tangle of frontiers and nationalities, and who understands its conflicting forces intuitively. The real unifying element in these lands of contrast, the author believes, is the vast mass of peasants, who in spite of temperamental differences have everywhere much in common. Certainly some of his best chapters are those which deal with the peasant's psychology and mode of life. Perhaps it is on this foundation, too, that he hopes to see built the

Danubian Confederation which he believes will some day replace the traditional rivalry of these small powers: "oppressed as it has been, and free as it will be, southeastern Europe will remain a tiny universe by itself — a world without end."

**I Confess.** By Benjamin Gitlow. Dutton. 1940. 611 pp.

THESE memoirs of a former leader of the American Communist Party are certainly not lacking in interest. Born in a New Jersey village, of Russian emigrants, the author grew up on the East Side and as a young man joined the Socialist Party, whose Left Wing, after the success of the Russian revolution, became pro-Bolshevik. From then on, Mr. Gitlow's own life became identified with the Communist Labor Party, its transformations, factions, and politics. In 1919 he was convicted for publishing a Communist manifesto and sentenced to labor at Sing Sing, where he spent three years. He attached himself to the English-speaking faction of Charles E. Ruthenberg, and was drawn into the feuds which he himself calls "gangster tactics against fellow Communists." Real American problems receded into the background. "From the first," Mr. Gitlow maintains, "Moscow was the final arbiter on the issues and problems in the American Communist Party." He reviews its various methods, such as the penetration of trade unions and the conduct of strikes, down to the recent Moscow-ordered support of the New Deal. On several disillusioning embassies to Russia, where he witnessed Stalin's rise to power and his ruthless purges, Mr. Gitlow finally realized the unnatural, colonial position of the American Communists. With Jay Lovestone he opposed Russian totalitarianism; as a result, on his final visit to Moscow in 1929, he was expelled from the Communist Party. (*M. M.*)

**Caroline of England.** By Peter Quennell. Viking. 1940. 252 pp.

THE latest work of the versatile English critic, Mr. Quennell, is not in any sense a formal biography of the German princess who was the wife of George II of England, but, as he justly calls it, "an Augustan portrait." Analyzing the qualities of this remarkable woman of the eighteenth century, he shows how her position inevitably affected her private character. He devotes little time to her girlhood passed at the court of Charlottenburg, or to her acceptance of Prince George Augustus, who had been attracted by her full-blown beauty. Unexpectedly their marriage blossomed into a romantic relationship, and Mr. Quennell emphasizes the deep affection that existed between them. When circumstance made her husband heir to the English throne, Caroline quietly took possession of his life, choosing his mistresses and dictating his policies, already adept at "the art of subjugating by giving way." If her life was a martyrdom, Mr. Quennell decides it was an enjoyable martyrdom. Before their accession in 1727, Caroline had made firm allies of Robert Walpole, England's most competent financier, and of Lord Hervey, whose brilliant *Memoirs* are the basis of the present volume. In spite of George's ridicule, she had entertained Swift and Voltaire, and Pope and Chesterfield were part of the court circle. Her public appearances as a queen were distinguished by ornate pageantry, and she had no desire for more democratic ways. Her last years were disturbed by the open hostility between Frederick, Prince of Wales, and his father, a species of family quarrel characteristic of the Hanoverians down to Victoria's day. (*E. L. A.*)

**Books That Changed Our Minds.** Edited by Malcolm Cowley and Bernard Smith. Doubleday, Doran. 261 pp.

LAST year the *New Republic* published a series of twelve articles on twentieth-century books which had influenced contemporary thought. Now printed in one volume, these essays achieve a greater unity. George Soule, writing on "Freud and 'The Interpretation of Dreams'," presents a reasonable survey of Freud's contribution, and an analysis of its indirect penetration into the common consciousness. Similarly, it is the ideas of John Dewey with which C. E. Ayres deals, not any specific work. He says that "the younger generation was born speaking Dewey's language," ample proof that the phi-

losopher's theory of democracy through education has been absorbed. Charles Beard's *Economic Interpretation of the Constitution* is viewed by Max Lerner as an element in the powerful current of pre-war thought, while Beard himself evaluates Frederick Jackson Turner and his frontier theory of American history. Some of the concerts discussed were not so readily accepted. Franz Boas, who freed the study of anthropology from moral overtones, overthrew the theory of racial superiority, thus shocking the dominant group. Thorstein Veblen was an outcast until late in his life, a fact which Rexford Tugwell believes to have influenced his ironical analyses of capitalist institutions. *The Education of Henry Adams,* as a conscious study of frustration, expressed the end of an era — carrying a portentous message to the generation which read it widely after the war. (*J. E.*)

**The American Drama since 1918.** By Joseph Wood Krutch. Random House. 1939. 325 pp.

To the increasing number of critical works on the American theater, Mr. Joseph Krutch, professor at Columbia and dramatic critic for the *Nation,* has added an informal history of the last two decades. He bases his analysis upon a criterion of imagination and literary form rather than successful production or popularity, first picturing the American drama against the back-drop of European tradition, and then studying it as to type: the realistic play, tragedy, comedy, and social and poetic drama. After a description of the Washington Square and Provincetown pioneer groups, he discusses Sidney Howard, Laurence Stallings, and George Kelly as realists. In Mr. Krutch's view, Eugene O'Neill most closely approaches the realms of traditional tragedy, by choosing a higher level where "men are moved by forces whose influences reason cannot justify," unlike those who have written in the "defeatist" form which emphasizes hopeless catastrophe. In comedy the author finds the "wise-cracking" play so facilely produced by Kaufman to the purer comedy of Behrman. Among those playwrights whose obscurity is undeserved is Edwin Justus Mayer. Elmer Rice is the dramatist whose work best exemplifies social criticism, and Maxwell Anderson the one who Mr. Krutch believes merits the poetic laurels for *Winterset* and *High Tor.* (*E. B. S.*)

**Encyclopædia of the Theatre.** By George Jean Nathan. Knopf. 449 pp.

Mr. Nathan has arranged his rapid-fire commentary on the contemporary stage, properly enough, under alphabetical headings. And, as an encyclopedia should be, it is a rich mine of facts, opinions, statistics, and biographies. As a drama critic for the past thirty years, Mr. Nathan, beneath his satirical remarks, takes seriously his unofficial rank as dean of the profession. He rebukes the hypocrisy of fellow critics who condemn musical comedy librettos and admire inferior operas, who praise a production of *Julius Caesar* just because it is in modern dress, who wax enthusiastic over mediocre WPA, refugee, or workers' performances out of sympathy for a cause, and who hesitate to admire beauty in actresses. The personalities of actors, producers, playwrights, and critics all meet with intimate treatment from his pen, accompanied by running comment on specific productions. Interspersing the semi-serious excursions into the revival of box-office receipts, Irish drama, and the inadequacy of woman playwrights, are subjective essays on movie-going, a trip to Puerto Rico, and other enjoyable aspects of a critic's life. A concluding chapter contains advice to his confrères such as: "Write only of what you yourself have enjoyed by actual experience"; "The criticism that is not beyond and above immediate concerns is valueless"; and, "Do not exercise an arbitrary politesse in the case of foreign stars." (*J. E.*)

# Library Notes

## The Wonders of Rome

AN interesting little volume is a medieval guidebook entitled *Les Merueilles de Rome,* printed in Rome itself by Valeirio Dorico de Gheto in 1536. The publisher states, however, that the work was translated in Paris at the end of the fifteenth century — very likely from a Latin original.

The book consists of seventy-two leaves. The title page bears a shield with three fleur-de-lis, within an ornamental border, and there are nine woodcuts, each occupying about half a page. The frontispiece shows Romulus and Remus; the others are pictures of the saints in whose honor the principal churches of the city were built. Saint John holds a cup in his hand, while Saint Peter is represented with his key, Saint Paul with a sword, and Saint Lawrence with a quill and gridiron. Other cuts portray Saint Veronica, Saint Sebastian, the "Mater gloriosa," and the Crucifixion.

The descriptions are written, naturally, not from the viewpoint of the art connoisseur, but from that of the pilgrim, and dwell chiefly on the sacred relics which he may see and the indulgences he may gain. The text appears to be derived from that of a popular fifteenth-century manual in Latin summarizing the indulgences obtainable in various Roman churches, which was reprinted a number of times before 1500. In the present edition, briefer notices also cover some seventy less noted shrines and some of the secular sights of the city, such as gates, bridges, palaces, and triumphal arches. At the end, the author outlines the easiest itinerary to Rome from "the noble city of Paris."

An introductory section tells the story of Constantine's conversion, following the version of Jacobus de Voragine in the *Golden Legend.* It also condenses the famous Donation of Constantine, the forged document accepted as authoritative at the time. It was incorporated in the so-called Pseudo-Isidorian Decretals, which accounts for the reference here to "the blessed Isidore."

**M. M.**

## Bankette of Sapience

IN the preface to his little anthology called *The Bankette of Sapience,* dedicated to King Henry VIII, Sir Thomas Elyot wrote: "In this lyttell boke shall youre grace and other readers beholde sentences sundry and dyuers whyche I dooe applye unto banket-tynge dysshes, made and seasoned by Sapyence hyr selfe, and serued foorthe to the table by theym, whyche dydde wryte or pronounce theym."

The first edition appeared in 1539. The volume in the Library is of the third edition, published six years later. It formerly belonged to the great collection at Britwell Court, and is bound in red morocco with the Christie-Miller arms on the sides. The only other recorded copy is in the British Museum.

The dishes — "some swete, some poynaunte, some aygre doulce" — are concise selections from the Bible, the Church Fathers, and the Latin and Greek classics. They are arranged alphabetically under brief headings, such as Virtue, Humility, and Pride; but from these conventional topics Elyot departed now and then into a whimsicality of his own with titles like "Quietnes of Minde," "Babblying," and "Delicate liuyng."

He claimed no credit for the work, in spite of the fact that it revealed his rich knowledge of the early writers and a scholarly interest that was the mark of the English Renaissance. He had learned Latin and Greek before he was twenty, and was an ardent exponent of formal study, although he never attended a university. His enthusiasms, like those of his friends, Sir Thomas More and Roger Ascham, were humanistic: the classics, good government, education and reform, health and beautiful living.

In his *Boke named the Governour,* of which the Library has an edition printed in 1553, Elyot added an English contribution to the European list of books on the education of princes. Henry VIII, whom he served on various occasions as ambassador to Charles V, encouraged his writing, especially the

composition of his Latin-English Dictionary. His translations from Isocrates, Plutarch, and others won him a fame which endured for two generations.

E. B. S.

## Blake's Engravings for Night Thoughts

WHEN the first four parts of Young's *Night Thoughts* with illustrations by William Blake appeared in 1797, the publisher was sanguine enough to place the full heading on the title page: *The Complaint, and the Consolation; or, Night Thoughts.* It was with this title that Young's long moralizing poem was published in 1742–44 — the first eight nights comprising the "Complaint" and the ninth, the "Consolation." Owing to the financial failure of the 1797 publication, however, "The Consolation" and much of the rest of the poem never received the adornment of Blake's lofty design.

The 43 plates of the folio took the artist fully a year. They were conceived with a force and executed with an attention bestowed on few modern examples of the publisher's craft. Blake illustrated allegorical passages from the text in his individual linear style, varying from the delicate to the darkly foreboding. The compositions, engraved by his own hand, fill the wide margins about the central letterpress, unifying a difficult shape into a coherent design. Since they extend in many cases to the very edge of the sheet, it is particularly desirable that the pages remain uncut, as in the Library's copy [**A.9941.1].

Of Edward Young's *Night Thoughts,* his most famous work, one biographer said, "We seem to move in a perpetually dazzling circle of argument and reflection, and analogy, and metaphor, and illustration, without the power of passing beyond it . . ." Blake's rôle of illustrator was made difficult by having no narrative as a basis. But his genius was peculiarly adapted to the expression of abstractions, as his own poems show. Death — a powerful, white-bearded figure — is a favorite subject; others are Sleep, Time, angels, the soul, and, in Night the Fourth, Christ as Redeemer. An "Explanation of the Engravings" appears at the end.

J. E.

## Pascal as a Physicist

READERS of Blaise Pascal's *Pensées* sometimes forget that this theologian of the seventeenth century was also one of the founders of the modern science of hydrodynamics. The Library has lately acquired a first edition of his *Traitez de l'Equilibre des Liqueurs* — a small volume of some 230 pages, with two folded plates, published posthumously in 1663 by Florin Perier, Pascal's brother-in-law.

The book contains two treatises, one on the equilibrium of fluids, the other on the pressure of air. Although both, as the editor explains, were ready for the printer twelve years earlier, Pascal would not suffer them to be published. Indeed, after 1654, when he barely escaped with his life from a carriage accident, the ascetic who had been a child prodigy in geometry conceived a contempt for scientific pursuits and concentrated on Jansenist philosophy.

In the middle of the seventeenth century, the experimental method in science was just fighting its way against ancient authority. Pascal was one of its pioneers. "As in Physics experiments have more persuasive force than arguments," he offered simple, detailed accounts of his tests. In the first treatise he demonstrated the pressure of a column of liquid as varying with its height; the conditions for the equilibrium of two different liquids; the weight and action of bodies in water; and the principle of mechanical water power now recognized as that of the hydraulic press.

The second treatise was really revolutionary, as it refuted the Aristotelian axiom that "nature abhors a vacuum." Experiments with a mercury tube at the bottom and at the top of the Puy de Dome convinced Pascal that what really moved the mercury was the atmospheric pressure. Having once established this fact, he explained the various effects of air pressure, as on the action of siphons and syringes and on breathing, and made novel observations on the compressibility of air.

In a fragment following the treatise he developed the subject further and for the first time suggested the uses of a barometer.

M. M.

## Johnson's Irene

IN 1736, just after his marriage, Samuel Johnson established himself as schoolmaster at Edial Hall in Lichfield. There he wrote three acts of *Irene*, a tragedy in which, using the legend of Mahomet, emperor of the Turks, and the Greek captive Irene, he portrayed a noble victory of conscience over private interest. The Library has now the first edition of this work, published in 1749 — his only attempt at drama.

The play was finished in the summer of 1737, but Johnson's efforts to sell it proved in vain until, on February 6, 1749, Garrick (one of his former pupils) accepted it for the Drury Lane Theatre. It is probably one of the famous failures of English literature. For nine nights the piece was kept alive by an illustrious cast, including Garrick himself, Barry, Mrs. Pritchard, and Mrs. Cibber. But even they could not prevent its closing. Johnson's kindest critics freely admit that he had no talent for blank verse; while contemporary reviewers, after the fashion of the day, took the play to pieces without mercy.

Johnson is said to have attended the first performance in a scarlet waistcoat and gold-laced hat, and, when asked how he felt about the catastrophe, replied, "Like the monument." And he might well be indifferent to popular disapproval, for he made almost two hundred pounds — more than any other work had brought him — and sold the copyright to Dodsley for one hundred more. However, he never did quite forgive Garrick for its ill success.

Dodsley published the play shortly afterward, adding the humorous epilogue written by Sir William Yonge. This first edition was already altered to suit the public taste; since the audience on the first night had shown violent objection to the murder of Irene upon the stage, the printed version arranged for her death behind the scenes.

E. B. S.

## Tracts by Bunyan

THE Library has a copy of the extremely rare first American edition of *Pilgrim's Progress* — but hardly another rare Bunyan item; the acquisition of two tracts by the preacher of Bedford is therefore to be welcomed. Both were printed in 1688, the year of his death. Bound in blue morocco, the little pamphlets are in excellent condition.

*The Barren Fig-tree: or, The Doom and Downfal of the fruitless Professor* [**G.389B.199] was first printed in 1682, but no copies of this edition are known. The Library's copy is of the second edition, enlarged by a sermon entitled *An Exhortation to Peace and Unity*. The tract was evidently popular, as it ran through eleven editions before 1800. Bunyan wrote *The Barren Fig-tree* in a period dark for dissenters. The penal laws against non-conformists which Charles II had suspended a decade earlier, thereby releasing Bunyan from his twelve years' imprisonment, were restored in 1675 — the year in which, during a second imprisonment of six months, Bunyan wrote the first part of *A Pilgrim's Progress*.

It is not surprising, therefore, that the tone of the tract is bitter. Yet, for all its passion, the exposition is curiously methodical. Taking for his theme the parable of the barren fig-tree which cumbered the ground and had to be cut down, the preacher explains the metaphors one by one. Antiquated and repetitious though the sermon seems to the modern reader, it nevertheless contains passages with beauty of rhythm and imagery.

The theme of the other little book, *The Water of Life* [**G.389B.197], is a passage from Revelations 22, "And he showed me a pure river of water of life . . ." Again, it is methodically developed by explanations of every metaphorical term, with discourses on the meaning of such words as "grace," "glory," and "wisdom." The sermon has a joyful note. "Then are Christians like those that drink Wine in Bowls," Bunyan wrote, "merry and glad; for that they have drank into the Spirit, and had their Souls refreshed with the sweet Gales, and strong Wine thereof."

M. M.

## Lectures at the Library

DURING February the following free lectures will be given in the

Lecture Hall of the Central Library:

*The Theatre Workshop Players.* Marie Ware Laughton, director. Not illustrated. 8.00 Thursday, February 1.

*Forty-One Years of the Moscow Art Theatre;* Its Influence and Significance Today. Carlene Murphy Samoiloff. Illustrated with slides. (Drama League Course.) 3.30 Sunday, February 4.

*Plantation Echoes.* H. Harding Hale. Illustrated with slides and moving pictures. (Field and Forest Club Course.) 8.00 Thursday, February 8.

*Old American Homes and Their Furnishings.* 50 Exteriors, 90 Interiors, 40 Special Pieces. Dr. Wallace Nutting. Illustrated. 3.30 Sunday, February 11.

*New England Fisheries.* Edward H. Cooley. Not illustrated. 8.00 Thursday, February 15.

*Roosevelt's Third Term.* Harvard University Debating Council vs. Boston College. (Chairman to be announced.) 8.00 Monday, February 25.

*The Life History and Migration of the Humming Bird.* Laurence B. Fletcher. Illustrated with slow moving pictures. 8.00 Thursday, February 29.

## Recitals at the Library

DURING February the following free recitals will be given in the Lecture Hall of the Central Library:

*Song Recital.* Sibyl Webb. 8.00 Sunday, February 4.

*A Lecture-Recital on Jewish Music.* Chorus and Soloists. Professor S. G. Braslavsky. 8.00 Sunday, February 11.

*Concert.* Orchestra of the Boston Music School Settlement. Linwood D. Scriven, conductor. 3.30 Sunday, February 18.

*Program of Songs and Arias.* Elaine Elkerton, contralto. 8.00 Sunday, February 18.

*Song Recital.* Marion Fisher Robertson, mezzo-soprano. 3.30 Sunday, February 25.

*Jeanne D'Arc;* a costume monodrama. Guendolen Bowers. Hazel I. Alexander, pianist. 8.00 Sunday, February 25.

## The Lowell Lectures

DURING February the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*Celestial Laboratories.* James Gilbert Baker, Junior Fellow in Harvard University. *Fifth Lecture:* "Comparative Study of Sun and Stars." 5.00 Thursday, February 1. *Sixth Lecture:* "Contemplation." 5.00 Monday, February 5.

*The Bards of the Balkans.* Albert Bates Lord, A.M., Junior Fellow of Harvard University. *First Lecture:* "The Art of Oral Poetry and Its Distribution in the Balkans." 5.00 Thursday, February 8. *Second Lecture:* "The Singers of Tales: Individualities in a Tradition." (Illustrated.) 5.00 Monday, February 13. *Third Lecture:* "The Musical Factor." (Illustrated with Phonograph Recordings.) 5.00 Thursday, February 15. *Fourth Lecture:* "Formula and Theme as Basic Units of Composition and Transmission." 5.00 Monday, February 19. *Fifth Lecture:* "Hero, Poem, and Cycle." 5.00 Monday, February 26. *Sixth Lecture:* "Homer and Huso, the Bards of the Balkans." 5.00 Thursday, February 29.

# A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION


*Amusements. Sports*
*Bibliography. Libraries*
*Biography*
*Business*
*Children's Books*
*Domestic Science*
*Drama. Stage*
*Economics*
*Education*
*Essays. Literature*
*Fiction*
*Fine Arts*
*Gardening*
*Genealogy*
*Geography*
*History*
*Journalism. Broadcasting*
*Language*
*Law. Legislation*
*Manners & Customs*
*Medicine. Hygiene*
*Military Science*
*Music*
*Navigation*
*Philosophy. Ethics*
*Poetry*
*Politics & Government*
*Psychology*
*Religion. Theology*
*Science*
*Sociology*
*Technology*
*Travel & Description*


*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call-numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Amusements. Sports

**American association for health,** physical education and recreation. Official individual sports guide, archery, tennis . . . editor, Margaret Fitch Newport. Barnes. 1938.

**Barsis,** Max. Bottoms up; an unreliable handbook for skiers. Brattleboro, Vt., S. Daye Press. [1939.] 4097.07–105

**Boy scouts of America.** Swimming, water sports and safety; a book of aquatic fun. New York. 1938.

**Camp,** Raymond R. All seasons afield with rod and gun. McGraw-Hill. [1939.]

**Cheley,** Frank H., and Philip D. **Fagans,** *editors.* The camper's guide. Blue Ribbon Books. [1939.] 564 pp.
B.H. 84.18=SK601.C48 1939

**Haight,** Austin D. The biography of a sportsman. Crowell. 1939.

**Hugard,** Jean. Modern magic manual. Harper. 1939.

**Mitchell,** Elmer D. Intramural sports. Barnes. 1939.

**Nixon,** Larry. American vacations. Little, Brown. 1939.
Information about all kinds of vacation pleasure, including mountain climbing, camping in the woods, horseback riding, sailing, motoring, etc.

**Putnam,** Harold, *editor.* The Dartmouth book of winter sports. Barnes. [1939.]

**Silk,** Agnes K., and Clara E. **Fanning.** Index to parties. Boston, Faxon. 1930. 121 pp.
B.H. General Reference Desk

**Stong,** Phil. Horses and Americans. Stokes. 1939.

## Bibliography. Libraries

**American Book-Prices** Current. 1938–39. Bowker. 1939. 378 pp. B.H. Closet=6153.25

**Eastman,** Mary Huse. Index to fairy tales, myths and legends. 2d edition, rev. and enl. Vol. 1 and Suppl. Boston, Faxon. 1926. 37. 2 v. B.H. 821.2=2129.62 S

**Edge,** Sigrid A. Books for self-education. American Library Ass'n. 1938. 95 pp.
B.H. 794.13=Z1035.9E23

**Godet,** Marcel. Le prêt international des livres et manuscrits. Berne. 1937.
*6195.158.15

**Historical records** survey, Pennsylvania. Guide to depositories of manuscript collections in Pennsylvania . . . edited by Margaret Sherburne Eliot and Sylvester K. Stevens. Pennsylvania Historical Commission. 1939. *4477.352.No.4

**Kerner,** Robert Joseph. Northeastern Asia; a selected bibliography. Univ. of California. 1939. 2 v.

Monroe, Walter Scott, and Louis Shores. Bibliographies and summaries in education to July 1935. Wilson. 1936. 470 pp. B.H. 782.4F=2176.226

Queen's Borough library, New York. Rules for the guidance of the staff. 1938. Jamaica, New York. [1938.]

Raven, Anton Adolph. A Hamlet bibliography and reference guide, 1877–1935. Univ. of Chicago. 1936. 292 pp. B.H. 912.6

Reid, Winnifred Reynolds. Beginnings of printing in New Haven, from letters of Benjamin Franklin and James Parker. [New Haven, Priv. printed. 1938.]
From "Papers in honor of Andrew Keogh, Librarian of Yale University, by the Staff of the Library."

Roberts, Martin Arnold. The Library of Congress in relation to research. [Washington, D. C.] 1939. 55 pp. B.H. 781.6

Walbridge, Earle Francis. Index and key to literary characters drawn from life. Wilson. 1938.

Weiss, Henry Bischoff. Little Red Riding Hood. a terror tale of the nursery. Trenton, N. J., Privately printed. 1939. *A.9563.1
A historical and bibliographical essay on the various versions of "Little Red Riding Hood," also a reprint of the ballad "The Wolf-King" from "Tales of Terror," and a check list of English and American Editions of "Little Red Riding Hood."

Wilson, Martha. School library management. 6th edition, revised and rewritten by Althea M. Currin. Wilson. 1939. 6199A.93U

# Biography

## *Single*

Barrett, Edward Boyd. The great O'Neil. Hale, Cushman & Flint. [1939.]
The life of a gallant and notorious character in sixteenth-century Ireland.

Bouvier, Guilberte C. Kateri Tekakwitha. Montréal. 1939.

Chauviré, Roger. Le secret de Marie Stuart. Paris. 1937.

Cleaves, Freeman. Old Tippecanoe. Scribner. 1939.

Eve, Arthur Stewart. Rutherford, being the life and letters . . . Macmillan. 1939.

Flick, Alexander Clarence. Samuel Jones Tilden. Dodd, Mead. 1939.

Gallotti, Jean. Mademoiselle de Fontanges. Paris. [1939.]

McNeil, Mary A. E. A. The blind knight of Nova Scotia. Sir Frederick Fraser, 1850–1925. Washington, Univ. Press. 1939.

Radin, Max. Marcus Brutus. Oxford Univ. 1939.

Sandburg, Carl. Abraham Lincoln; the war years. Harcourt, Brace. [1939.] 4 v. *"20th".50.525.330

Scheuermann, Wilhelm. Ein Mann mit Gott; das Lebenswerk Joh. Friedr. Oberlins. Berlin. [1939.]

Scott, Walter Dill. John Evans, 1814–1897. Evanston, Ill., Privately printed. 1939.

Vioux, Marcelle. Louise de la Valliere. Paris. [1938.]

Werner, Morris Robert. Julius Rosenwald; the life of a practical humanitarian. Harper. 1939.

## *Collective*

Currier, Thomas Franklin, *editor*. Elizabeth Lloyd and the Whittiers. Harvard. 1939.

Gerhardi, William Alexander. The Romanovs. Putnam. [1939.]

Hendrick, Burton J. Statesmen of the lost cause: Jefferson Davis and his cabinet. Little, Brown. 1939. "20th".22.67
"The civilian side of the [Civil War] has so far attracted little attention from historians."—*Prologue.*

Kranz, Herbert. Die Stauferkaiser. Stuttgart. [1937.]

Miller, Warren Hastings. The boys of 1917. famous American heroes of the World War. Page. [1939.] 452 pp. B.H. 74.17

Robinson, G. Frederick, *compiler*. Watertown soldiers in the colonial wars and the American revolution. Watertown, Mass., Historical Soc. of Watertown. 1939.

South Shore Social Register and Who's Who on Cape Cod. 1939. Boston, Davis. 1939. 367 pp. B.H. Centre Desk

## *Memoirs*

Chase, Mary Ellen. A goodly fellowship. Macmillan. 1939.
The memoirs of a student and teacher whose experiences range from a rural school in Maine to Smith College.

Dickens, Monica. One pair of hands. Harper. 1939.
The great-granddaughter of Charles Dickens gives an amusing account of her adventures as a domestic servant.

Green, Julien. Personal record, 1928–1939. Harper. 1939.

Leighton, Clare. Sometime — never. Drawings by the author. Macmillan. 1939.

Milne, Alan Alexander. Autobiography. Dutton. [1939.]
Informal reminiscences of the essayist, novelist, dramatist, and humorist.

Spring, Howard. Heaven lies about us; a fragment of infancy. Viking. 1939.

Stéphanie, *Princess of Belgium*. Je devais être impératrice, mémoires de la dernière Princesse héritière d'Autriche-Hongrie. Bruxelles. 1937.

Strout, Richard Lee, *editor*. Maud. edited and arranged for publication by Richard Lee Strout. Macmillan. 1939.

Weekes, Mary The last buffalo hunter, by Mary Weekes; as told to her by Norbert Welsh. Nelson. 1939.

# Business

*These books are to be obtained at the Business Branch, 20 City Hall Ave.*

Brinton, Willard C. Graphic presentation. Brinton Associates. 1939. 512 pp. NBS

Coady, M. M. Masters of their own destiny; the story of the Antigonish movement of adult education through economic cooperation. Harper. 1939. 170 pp. NBS

Doten, Hazel R., and Constance Boulard. Fashion drawing; how to do it. Harper. 1939. 222 pp. NBS

Doubman, J. Russell. Salesmanship and types of selling. Crofts. 1939. 338 pp. NBS

Gantenbein, James W. Financial questions in United States foreign policy. Columbia Univ. 1939. 264 pp. NBS

Green, William. Labor and democracy. Princeton Univ. 1939. 194 pp. NBS

Grether, Ewald T. Price control under fair trade legislation. Oxford Univ. 1939. 517 pp. NBS

Heyel, Carl. Human-relations manual for executives. McGraw-Hill. 1939. 253 pp. NBS

Institute of distribution, inc., New York. Retailer's manual of taxes and regulations. Institute of Distribution. [1939.] 199 pp. **HJ5665.I59

International motion picture almanac, 1939/-40. New York, Quigley Pub. Co. [1939.] 1192 pp. **PN1993.M91

Jewelers' handbook for 1939/40. Providence, Frost. 1939. 128 pp. **TS758.J59

Johnson, G. Griffith, *jr.* The treasury and monetary policy 1933–1938. Harvard. 1939. 230 pp. NBS

KixMiller, William, and George T. Christie. Foundation guide for payroll taxes; 4th edition. Foundation Press. 1940. 251 pp. NBS

Knappen, Laurence. Revenue bonds and the investor. Prentice-Hall. 1939. 329 pp. NBS

Lansdale, Robert T., *and others.* The administration of old age assistance. Chicago, Public Administration Service. 1939. 345 pp. NBS
Published for the Committee on public administration of the Social research council.

Leather and shoe financial statements, volume 32, 1939. Manchester, N. H., Weekly Bulletin Leather Shoe News Co. 1939. 357 pp. **TS945.L43

Lingenfelter, Mary Rebecca, and Harry D. Kitson. Vocations for girls. Harcourt, Brace. [1939.] 358 pp. NBS

Lyons, George J., and Harmon C. Martin. The strategy of job finding. Prentice-Hall. 1939. 408 pp. NBS

MacDonald, John H. Practical budget procedure. Prentice-Hall. 1939. 326 pp. NBS

Myers, Gustavus. The ending of hereditary American fortunes. Mesner. [1939.] 395 pp. NBS

Paper and pulp mill catalogue, 1939. Chicago, Fritz Publications. [1939.] 474 pp. **TS1205.P21

Poole, Kenyon E. German financial policies 1932–1939. Harvard. 1939. 276 pp. NBS

Radin, Max. Manners and morals of business. Bobbs-Merrill. [1939.] 270 pp. NBS

Raushenbush, Stephen. The march of fascism. Yale. 1939. 355 pp. NBS

Robertson, Archie. The government at your service; a handbook of federal help for the citizen. Houghton Mifflin. 1939. 340 pp. NBS

Scudder, Lawrence W. Accountancy as a career. Funk and Wagnalls. 1939. 161 pp. NBS

Simons, A. M. Production management. Chicago, American Technical Soc. 1940. 588 pp. NBS

Snell, Foster D., and Cornelia T. Snell. Chemicals of commerce. Van Nostrand. 1939. 542 pp. **TP200.S67

Strayer, Paul J. Taxation of small incomes; social, revenue, and administrative aspects. Ronald Press. [1939.] 210 pp. NBS

White, William A. The changing West; an economic theory about our golden age. Macmillan. 1939. 144 pp. NBS

Who's who in the major leagues. Chicago, Callahan. 1939. 128 pp. **CT6370.W62

Wrinn, Mary J. J. Elements of journalism; revised edition. Harper. [1939.] 376 pp. NBS

## Children's Books

Alger, Le Claire. Jan and the wonderful mouth-organ. Harper. 1939. Illus. yA395j
A story of present day Slovakia.

Allen, Merritt Parmelee. Black rain. Longmans, Green. 1939. Illus. yA427b
A historical adventure story based on the siege of the Fort of Detroit by Pontiac in 1783.

Barbour, Ralph Henry, and La Mar Sarra. How to play six-man football. Appleton-Century. 1939. Illus. 113 pp. y796.3B239h6

Berger, Josef. Swordfisherman Jim. Little, Brown. 1939. Illus. yB496s
Believing there was still romance in life on the sea, Jim Ellis chose the adventuresome career of swordfishing off the Grand Banks.

Bianco, Margery. Other people's houses. Viking. 1939. Illus. yB5780
One girl's varied experiences in earning a living in the city.

Brown, Paul. Fire! the mascot. Scribner. 1939. Illus. yB8793f
Fire was a Dalmatian dog, the mascot of Engine Company No. 1, and these are his dramatic adventures.

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# More Books

The Bulletin of the Boston Public Library

MARCH, 1940

## The Wars of New England

BESIDES the sermons and tracts of the indefatigable Mathers, rescued by Isaiah Thomas and preserved in the American Antiquarian Society at Worcester, almost none of the manuscripts of the early New England writers has survived. While William Bradford's history and Edward Taylor's poems still exist, they were never destined for the press, and no printed editions of them appeared until long after the deaths of the authors. In nearly every case where the book was intended for publication, the copy from which the printer worked seems to have disappeared. The formal literature of that day has come down to us in crabbed texts, badly garbled and full of obvious errors. The modern editor, wishing to prepare a readable version, has nothing to depend upon but his own judgment. At least, if the manuscript existed, he would be able to determine what the author had in mind. He could follow, too, the processes by which the writer chose his words and formed his sentences, and, which is even more fascinating, he could frequently discover passages omitted from the printed pages.

Last spring the Library was fortunate enough to acquire the original manuscript of Samuel Penhallow's *History of the Wars of New England, with the Eastern Indians,* written for the most part in the author's own hand. Another earlier and less complete draft once belonged to the historian Peter Force, and was sold with the rest of his collection to the Library of Congress; while a fragment of a third is among the Belknap Papers in the Massachusetts Historical Society. A typical page, showing the frequent corrections, was reproduced in More Books for June 1939, where the manuscript was described briefly among other outstanding purchases of the year.

Penhallow's history is the only extensive English account of the ten years of fighting between the settlers and the Abenakis, begun after the arrival of Governor Dudley in 1703 and often spoken of as his war. More familiarly remembered as Queen Anne's War, it was the American counterpart of the European War of the Spanish Succession. The work also contains a section on the border fighting between 1722 and 1725, known locally as Lovewell's War from the exploits of the hero of New Hampshire balladry. The printed volume, which is itself very rare, was published by "T. Fleet for S. Gerrish, Boston, 1726." The Library's copy once belonged to Thomas Prince.

The manuscript is a small quarto consisting of four introductory leaves and 154 numbered pages. The title-page, which appears in the Library of Congress draft, is lacking here, as also the last portion of the text—probably about eighteen or twenty leaves. The pages are marked by frequent cancellations and interpolations, and in the later portion whole sheets of corrections are glued over the original with red sealing wax.

A comparison of the manuscript with the printed text of 1726 suggests that this was probably a final draft, and that on the whole there is little difference between the two. Possibly it was the actual copy from which Thomas Fleet worked, and the variations that occur are due to last-minute changes made in the proofs. For the most part they involve only the rearrangement of an awkward sentence or the substitution of a word. Occasionally a fact—such as the exact day of the month or a first name—has been corrected. The manuscript does, however, contain a number of passages of biographical or historical interest which were left out from the printed work. Either the writer changed his mind, or they were struck out by a cautious editor. In any case, because of the light they cast upon contemporary opinion they are worth printing in full.

Samuel Penhallow was born at St. Mabon in Cornwall on July 2, 1665. His father, a well-to-do Puritan landowner, was able to send him to London to study with the Reverend Charles Morton, a former fellow of Wadham College, Oxford, then keeping an academy at Newington Green. By 1684, Morton, persecuted for his dissenting opinions and in danger of imprisonment, was considering emigrating to New England with several of his favorite pupils. One of the few scraps of biographical material relating to the young Penhallow is the frequently-quoted letter, dated December 31, 1684, from Nathaniel Mather, the Dublin minister, to his brother Increase in Boston. Preserved among the other Mather letters in this Library, it was first printed in the *Collections of the Massachusetts Historical Society*. It reads:

> "One Mr. Rich. Lob, merchant in London, who marryed my sister Thompson, desyres me to write in behalf of this gentleman, the bearer, his kinsman Mr. Penhallow of Falmouth in Cornwall, who designs to spend a year or two in New England, in the Colledg, for the perfecting of his learning, hee having lived 3 or 4 years under the instructions of one Mr. Morton, a godly & learned man, whom I knew, who is constreyned to withdraw by reason of Capias's upon an Excommunicacõn. Hee is sober and godly, and an h[ar]d stud[ent] and therefore a person of promising & great expectacõns, & deserves your rather sing[u]lar incouragement, especially in such an age as this. My request to you in his behalf is, that when God shall bring him to New England, you would show him what kindness hee may n[ee]d by advising him & recommending him in the Colledge, or any other ways as it may fall in your power."

Two years later the school was actually broken up, and Morton, accompanied by Penhallow and others of his pupils, set sail for this country, arriving in July 1686. In an extract from his diary, also published in the Massachusetts Historical Society *Collections*, Penhallow, recalling the circumstances, adds,

"The Society in London to gospelize the Indians assured me twenty pounds a year, for three years, to study the Indian tongue, and after that sixty pounds yearly during life, if in case I followed the ministry, and preached to them at times . . ." Evidently this was not enough to support him, for a second letter among the Mather papers, written to Increase Mather by Richard Lobb, requests further assistance for the young man.

Morton was invited by the congregation at Charlestown to be its minister, and Penhallow continued his studies under him, also becoming a member of the church. He soon found, however, that amid the political upheavals of 1688 there was little opportunity for a young missionary to the Indians; so, giving up all idea of preaching, he moved to the newer settlement at Portsmouth, New Hampshire. Here he married Mary Cutt, daughter of John Cutt, the president of the province, and heiress, as his biographer says, to "a valuable patrimony." Soon he established himself as a prosperous merchant, and became a magistrate and one of his Majesty's Council for New Hampshire. In 1714, he was appointed to the Superior Court of Judicature and, three years later, chief justice of the province. Except for his suspension from the council at the time of Vaughan's usurpation and his refusal to turn over papers in his care at the request of Lieutenant Governor Usher, his career was the uneventful one of a successful public official. *The History of the Wars of New England*, printed just before his death, seems to have been his only literary work, except for his diary destroyed in the great Portsmouth fire of 1802.

## The Earlier Version of the Preface

THE Library's copy of the printed history lacks the four-page preface, which has been supplied in facsimile. This complimentary address is dated January 28, 1725/26, and signed by Benjamin Colman, the rector of the Brattle Square Church. Colman, as a young man, had visited in London, frequented the bookstore of Thomas Parkhurst, and mingled with many of the lesser literary figures, among them the brilliant Elizabeth Singer. Recalled to Boston, he was invited to take charge of a new religious society, "midway between the Church of England and Dissenters," and through his tact and moderation became respected even by the Puritan hierarchy. The love of literature never left him, and in spite of the burden of the weekly sermon he experimented with poetry. He was known as a man of taste and learning, and his approval was valued.

The manuscript preface, however, is not in his hand, but in Penhallow's own, even to the signature at the end. In both versions the importance of "tracing the footsteps and windings of Divine Providence, in the planting of Colonies and Churches" is emphasized and the parallel development of Israel and New England noted. Nor is the passage on the author's ability omitted from either of them. But the manuscript does not contain the injunction in which the reader is warned to expect neither "Entertainment" nor "Curiosity" from the work, but only "religious Improvement." Possibly the manuscript draft is Penhallow's own idea of what the preface should be, and the passages

added in the printed text are Colman's. A man with his scholarly interests would be likely to express the hope that "when we are dead and forgotten, Materials may remain for a continued & entire History of our Country."

The manuscript version of the preface also omits any reference to Lovewell's War, "the wonderful Victory obtained August 12, 1724, over the bold and Bloody Tribe at Narridgwalk," or the "plain hand of Providence" that brought this about. On the other hand, it contains a cancelled passage which would have been meaningless in the winter of 1725/26 after the formal submission of the Indians at Casco. Having thanked the "Honorable Author" for the pains he had taken "to transmit these particulars of the last War with the Indian Enemy," the prefacer had written:

> "The publishing [?] whereof I Esteem the more proper at this time, and hope may bee the more acceptable, and beneficial, because the Indians of the Eastern Countrey have now begun a New War with us, and I propose also a double benefit to us from what is here written; Namely, to animate some to fight, and all to pray, and to move the Author and others who may have opportunity to minute down the particulars thereof, for the benefit of the Country, and to the glory of God."

Whether Colman or Penhallow drafted this original preface, it was apparently drawn up about 1722, when the Indians were preparing to attack the outlying settlements, and was revised for publication in 1726.

## "The Frontiers Insulted"

IN April 1703 Penhallow, with Theodore Atkinson, later chief justice of the province, had been sent to Awassawamkick or Hazel Nut Island, an unidentified spot off the Maine coast, to investigate the murder of a Frenchman, Philip Mencere. Stopping at Sagadehoc, he found "ye Inhabitants under great fear . . . by reason of ye Indians, whom they verily believed were inclined to warr."

His history, however, does not open until three months later, with the account of the great conference called by Governor Dudley at Casco in July. As a result of this meeting, it was agreed that trading houses should be established to see that the Indians were not cheated by the settlers, and that an armorer should be paid at the public charge. Nevertheless, in August the savages broke out, and the alarmed colonists saw "the Frontiers insulted two hundred Miles in length." In six terrible days the Indians killed or captured 130 settlers and left only a few scattered garrisons on the entire frontier of Maine. Penhallow reports each of the border incidents, giving the names of the victims and the circumstances of the attack.

In spite of the fact that he had once intended to be a missionary to the Indians, the New Englander had no such feeling of sympathy with the race as distinguished the French Jesuits. He declares that his history might well be called *De miseria hominum*, since it is a narrative of "Tragical Incursions perpetrated by Bloody Pagans . . . who are as implacable in their Revenge, as they are terrible in the Execution of it; and will convey it down to the third

and fourth Generation." In the manuscript he had been even more bitter, adding, "for the blood of the father will not quench their malice to the son, and will convey it down to the third and fourth generation."

The printed pages are teeming with anecdotes of tortured children, women carried into Canada, and wounded militia-men raising themselves in anguish for a final shot. The manuscript had included even more of the horrid details, as well as the author's uninhibited opinion of the savages. Describing an attack made that winter on Andrew Neal's garrison near Berwick, Maine, the book tells how the Abenakis, angered at the defeat of their raiding party, "executed their revenge on Joseph Ring who was then a Captive among them, whom they fastned to a Stake and burnt alive; barbarously shouting and rejoyeing at his cries." The manuscript added, "at same time shouting and rejoycing, being never better pleasd than when their Ears are filld with the solemn accent of dying groans." Nathaniel Meader, also of Berwick, was shot while at work in the fields, and the manuscript contains an affecting account of how the raiders "mangled his dead Corps as it lay drenched in gore."

In much the same way that he modified his accounts of the Indian outrages, Penhallow restated his opinions of the colonists, whom he at first rebuked for stupidity or cowardice. The fragment in the Massachusetts Historical Society contains four pages of a rough introduction, evidently drafted before the one in the Library's manuscript. Here Penhallow assures the reader that in portraying the actors in his history he has attempted "to shun flattery on one hand as disrespect on ye other, and to deport myself with as much Caution between those two Extreams as Mariners that steer between Scylla and Charybdis." The more tolerant statements that appear in the printed text are probably due to such efforts.

For example: In the fall of 1703 a combined force of five hundred French and Indians attacked the garrison at Black Point, now Scarborough, where there were only eight men under Lieutenant Wyatt. The presence of two sloops commanded by Captain Willard and Captain Wells of Boston encouraged the little group, which fought courageously. In the manuscript Penhallow, having mentioned that Willard was obliged to return, observed that he left Wells behind, "whom he Expected would stand his ground; but being timorous, did rather dispirit than any ways animate those y$^{t}$ were besiegd upon which they went on board him with their familys; which y$^{e}$ Enemy observing soon after sote the garison on fire." By the time the printed text appeared, Penhallow had qualified his opinion of Captain Wells, and decided to say that the defenders, "being afterwards dispirited . . . went on board Capt. Wells, and the Enemy set the deserted Garrison on fire."

In October of the next year, the Reverend Mr. Gardiner of Lancaster, who had been standing watch for an exhausted militia-man, was shot by one of the colonists. Penhallow, noting the incident, remarked that the clergyman was just leaving the guard tower, "where no man could rationally expect the coming of an enemy." In the manuscript he had been even less charitable, adding that it was a clear morning and that the marksman was close to his victim.

Penhallow's account of this intermittent warfare contains one amusing

incident which escaped both contemporary chroniclers and later historians. To the colonists the most paralyzing blow of the whole dreadful winter of 1703–04 was the raid upon the town of Deerfield, where the Indians spent a whole day and night, "plundering, burning and destroying." The writer insists that certain English captives in Canada, hearing what was afoot, took advantage of this excursion to send "several Letters unto their Friends, which the Enemy did carefully put into a Bag, and hung it upon the Limb of a Tree in the high-way; which Letters were afterwards found, and gave Satisfaction of those that were then alive among them."

A special delivery service, indeed.

## Church's Expedition of 1704

SO far the New Englanders had been able to do little against the Indians, who had no settled camps or forts, and who abandoned their makeshift towns at the first approach of an invader. Their only hope of reprisal was to attack the instigators of these raids and strike at the French settlements of Canada and Nova Scotia. Benjamin Church, the hero of King Philip's War and the leader of four expeditions to Acadia, seeing the desperate situation, rode up from his Sakonnet home and offered his services to Governor Dudley. The story of his fifth and last campaign is told in the latter pages of *Entertaining Passages Relating to Philip's War,* compiled from his rough notes by his son and printed in Boston in 1716. The soldier's unstudied narrative, which had immense popularity in New England, was one of the few published sources available to Penhallow, and his account of this expedition is little more than an abstract of it. Samuel G. Drake, who edited a reprint of Church's work, finds only six differences between the two, the majority of them in the spelling of French names.

The veteran bush fighter "rais'd a considerable number of Volunteers out of Plimouth Colony both of English and friend Indians," and on May 15 the expedition sailed from Nantasket, going eastward to the Green Islands of Maine. Here they captured a Frenchman (called Lefebure in the manuscript, Lafebure in the printed text, and Lafaure by Church) and from him extracted information as to the whereabouts of nearby Indians. All along the Maine coast they pursued the same policy, "to rest in the Day, and row in the Night; and never to fire at an Indian if they could reach him with a Hatchet, for fear of allarming them." Coming to Nova Scotia, the transports were anchored in the harbor of Le Basin des Mines and the land forces prepared to attack Menis or Grand Pré, as it was later called. After a council of war, Lieutenant John Giles, once a captive among the French and familiar with the language, was sent to the town with a flag of truce and terms of surrender. The latter were entirely omitted from the printed text, probably because they could be read in Church's account, where they are headed, "Aboard her Majesty's Ship Adventure, near the Gut of Menis, June 20, 1704. An agreement made by the Field Officers commanding Her Majesty's Forces for the present Expedition against the French Enemies and Indian Rebels." In the manuscript Penhallow wrote them out in full:

"Wee declare to you that many Cruelties and Barbarities, which you and the Indians have been guilty of towards us in Laying wast our Countrey from y^e^ East to Casco, and y^e^ places adjacent, particularly the horrid action at Deerfield the last Winter in killing Massacring and murdering, and scalping without giving any Notice or opportunity to ask quarters at their hands; and after all, carrying y^e^ remainder into Captivity in the height of winter of which they killd many in y^e^ journey, and Exposd the rest unto y^e^ hardship of cold, and famine, worse than death itself; which Cruelties wee are Every day Exposed unto, and Exercised with. Wee also declare that as wee have made some beginnings of killing and scalping (which wee have not been wont to do, or allow) that wee are now come with a great body of English and Indians, (all Volunteers) with a resolution to subdue and make sensible of your Cruelties to us, by treating you after the same Manner.

"In the last place wee declare that in as much as some of you have shown kindness to our Captives and Expressd a Desire of being under the English Government, that upon laying down your arms, wee will give you good quarter but on your refusal, may Expect that wee will treat you with the utmost Severity.

June 24, 1704

Benj^m^ Church
John Goreham, Lt. Col.
Winthrop Hilton, Maj.

To the chiefe Comander of y^e^ Town of Menis, and the Inhabitants thereof."

When the defenders refused to agree to these terms, the New Englanders attacked "and drove all before them." Penhallow, estimating the casualties, reported, "Lt. Baker and one more were kill'd in this Attack, and not above six died in the whole Expedition." In the manuscript he had taken no such care for the reputation of the dead, writing, "Captain Church and Captain Cook were now ordered to lead the two Wings and Lt. Baker to fall into ye Center, who not so careful as he should be, was shot with another, by him, who were ye only two that fell at this time." Church, who calls the young man Barker, also comments on his foolhardiness.

That night the victors burned and plundered the town and at the General's orders razed the fortifications and cut the protective dykes. This, however, was the extent of their activity; Port Royal was left unmolested and the expedition returned down the Maine coast without so much as seeing a single Indian. The whole affair was looked upon as a failure and Church was much censured, but, as Penhallow records in the manuscript, "The General Assembly who were then sitting, and the best Judges voted him thanks for the good service he did both to his Queen and Countrey."

## "A Sordid and Avaricious Humour"

FROM the first settlement of the Hudson valley, the Dutch had maintained peaceful commercial relations with the five tribes of the Iroquois, a partnership which discouraged missionary activity on the part of the French.

In fact, the alliance between the two was so strong that Vaudreuil, then Governor of Canada, fearing to bring the Five Nations down upon his own people, consistently left the New York settlers alone. He had further reason to dread the powerful Indian confederacy, since they were the traditional enemies of the Abenakis and not unwilling to renew the ancient feud.

During the first year of the war, the Five Nations had preserved a restless neutrality and continued to trade not only with the Dutch and English but also with their hereditary enemies and indirectly with the French in Canada. Consequently the province of New York, not having suffered from raids or massacres, was lukewarm about aiding the New Englanders, and the profits of many of these underground transactions were drifting into Albany. In August 1704 Massachusetts and Connecticut, hoping to turn the hostility of the two Indian factions to their own advantage, sent a commission of four "to negotiate matters, accordingly whose Conduct was such, as gaind a good Esteem among them, and of bringing y$^{m}$ to a firm allegiance with the English. As a testimony whereof, they promisd to take up the hatchet, when Ever desired by the Governour of New York." Nothing, however, came of this agreement, and Penhallow states bluntly in the manuscript:

> "Severall censures and reflections past by one and another but considering the vast trade, between the Dutch & Indians It was generally imputed to ye corruption of that Governm$^{t}$ who out of a sordid and avaricious humour did rather restraine than Encourage them; and it was imagind by many, that there was a Secret League between them and the Governor of Canada, for, that during the Warr, he would not suffer y$^{e}$ least breach to bee made on any of them by his Indians."

In the printed text he comments on the apparent disloyalty of the Albany government with much more delicacy. Mentioning the vast trade between the Dutch and Indians, he wrote, "for the sake of which, that Government have always chosen to restrain their Indians, from joyning with us in our Wars."

Nor were the New York settlers alone under suspicion for keeping up a profitable trade with the Indians. In 1705 negotiations for a truce were begun, and Samuel Vetch, an adventurous young Scotchman, journeyed to Quebec with Governor Dudley's proposals. Vaudreuil, believing that the English wished only to gain time, agreed to nothing but an exchange of prisoners. The next summer a small vessel, under the command of William Rowse of Charlestown, was fitted out at the colony's expense and sent to bring home the released captives, estimated at well over a hundred persons. After making two trips Rowse succeeded in collecting only twenty-four prisoners, a failure which led the General Court to believe he had spent his time trading with the French. Penhallow was only voicing the general sentiment when he branded Rowse's journey as "a vile collusion for carrying on a secret trade with the Enemy, w$^{ch}$ notoriously appearcd in his second going, for instead of severall which he left behind he brought but Seven back with him." The mariner, however, was not in the scheme alone, and Vetch, under suspicion since his journey of the preceding year, was indicted, together with four prominent merchants.

The proceedings caused great excitement in Boston and were immediately used by the Governor's enemies as a handy weapon against him. Penhallow too evidently suspected that Dudley was not entirely ignorant of his emissary's doings, for he wrote in the manuscript, "it was vehemently surmisd that some of figure and distinction (who stood behind the Curtain) were secret actors, herein; for they did what they could to Extenuate the crime." A royal order declaring the trial illegal and remitting the fines that had been imposed came as an anti-climax. Vetch was never held for an English hearing, and only Rowse actually served out his jail sentence.

## Expeditions into Canada

IN the spring of 1706 the Indians attacked again, and before the winter of that year had raided Durham, surprised the garrison at Dunstable, and struck as far south as Amesbury, where they killed eight inhabitants. The next January Colonel Winthrop Hilton retaliated by surrounding and killing eighteen sleeping Indians. Penhallow, who seems to have had a well-developed appreciation of the supernatural, could not resist interpolating here, "But it's strange to think by what winged Mercury reports are often carried . . . And to my certain knowledge on the very Morning that Collonel Hilton did this Exploit, it was publickly talkt of at Portsmouth in every Article, and with little or no Variation altho' ninety Miles distance."

Actually, however, this feat of Hilton's was of little real advantage, and as Penhallow admits in the manuscript:

> "During all this while wee were only cutting off the branches, and never struck at the root; for so long as the ffrench have a footing in Canada, and Nova Scotia, who supply y$^{m}$ with all Necessarys, Its impossible to think the Warr should End, or that Ever New England should bee at Peace w$^{th}$ the Indians."

Dudley, therefore, determined to send an expedition against Port Royal, which sailed from Nantasket, March 13, 1707, under the command of Captain John March. Landing before the fortress, the officers met together in council, "but instead of pushing on they voted to return back." Reinforcements were sent from Boston by the enraged governor, but the French called in all the nearby troops and Penhallow had to record in the manuscript, "they also Embargod the severall vessells and privateers that came in the intermitting time, by which they were more powerful and superior than before, and had not only strengthened the ffort but secured their lines, so that nothing could bee well atchievd but by a few Encounters." In these little skirmishes several colonial soldiers were lost, three French killed, and the troops returned to be the laughing stock of Boston.

Two years later a planned expedition against all the Canadian strongholds collapsed because the promised royal troops were diverted to Portugal. Vetch and Francis Nicholson, who together had instigated the scheme, having nothing to depend on but the colonial militia, decided instead to "reduce Port Royall and Nova Scotia, which was of great Consequence to our fishery

and Merchandize." With the help of a small English squadron and a regiment of royal marines, Nicholson attacked the next summer and on October 2, the Acadian fort surrendered. Penhallow was evidently satisfied with the account of this victory as he first wrote it, for he made only trifling changes for the printed version. He concludes with a description of the epic journey of John Livingston, who was sent to Quebec to arrange for an exchange of prisoners and who returned with an able report on the defenses of the citadel. Writing with more than his usual spirit, Penhallow declares:

> "For nineteen days together [Livingston and his guide] never saw the sun; the weather being stormy and full of fogs; and the trees so prodigious thick that in many places it was with difficulty to get thrô, being mostly spruce and cedar: and the way underfoot so Extream rocky that it was almost next to an impossibility: at last their provisions was wholly spent, so that for six days together they had not a morsell to eat, but what they scrapd out of the frozen Earth, or of the bark of trees."

In the printed text, there is only one significant difference; throughout the account the name of the New York captain who headed a detachment of Mohawks occurs as "Levinston"—probably because of the printer's impatience with Penhallow's hand.

## The Destruction of an English Armada

AFTER the capture of Port Royal, Vetch was appointed military governor of the stronghold and the surrounding territory, and the name was at once changed to Annapolis Royal in honor of her Majesty. Nicholson, always a restless spirit, returned to England, and according to Penhallow, "being not satisfied with the Reduction of Annapolis alone, which was so prejudicial to our Trade and Commerce, being a comon receptacle for Pyrates that came from Martinece and other of the ffrench Plantations resolvd to strike againe at Canada as the spring and chiefe magazine of all their territories." This time the Queen listened to him and gave him permission to request troops from all the New England colonies, as well as New York, New Jersey and Pennsylvania. In return the crown raised nearly five thousand men, placing them under the command of John Hill, of whom little is known except that he was the brother of Mrs. Masham, who had succeeded the Duchess of Marlborough in the Queen's favor. Fifteen warships of the royal navy, under the command of Sir Hovenden Walker, were also detailed for the expedition, together with forty transports. The whole force arrived in Boston Harbor on June 25, 1711, and lingered for a month, collecting provisions and ammunition. Penhallow includes a table listing the names of the fifteen ships, their captains, the number of men they carried and the guns they mounted.

The fate of this impressive squadron is told with great simplicity in a cancelled passage in the manuscript. In a single paragraph, Penhallow disposed of the expedition upon which the hopes of New England had been placed. He wrote:

"The first Harboure that they made after [they sailed] from Nantasket was Cape Gaspey's. [From] thence they sailed up the River, and the same night by a North East storm, severall transports, with Eight hundred men were cast away and drowned, w$^{ch}$ put the whole fleet into a strange Consternation; from thence they went back to Spanish River which was sixty leagues where they held a council of Warr, whether to proceed or not, which was determind in the Negative. It was then moved whether they should attack Placentia; but that would not doe, for some pretended they should want provisions; whereas many who knew the whole state of matters were ready to attest the Contrary that they had not only a sufficient stock of provisions of all sorts but men Enough to proceed, and that if they had taken the advice of our Pilots, this disaster would not have hapned."

In a second draft, inserted on the following page and used in the printed text, the account of the actual shipwreck is much more elaborate, stressing the obstinacy of the admiral and his refusal to pay attention to the New England pilots. By way of compensation, less space is given to the council of war and no mention at all is made of the question of provisions. In the printed work, Penhallow added a supplementary paragraph on the fate of Walker's flagship, the *Edgar,* which was accidentally blown up at Portsmouth, England, on the 9th of October, "with 400 seamen and several other People on board, all the Officers being on shore."

Here Penhallow, drawing heavily on Jeremiah Dummer's *Letter . . . Concerning the Late Expedition to Canada,* launches into a defense of the New Englanders. Like the colonial agent, he insisted that they had done their share toward the conquest of Canada with courage and resolution since the first expedition under Sir William Phips. The manuscript contains a paragraph summarizing the British claims to the territory which does not appear in the printed text, but is substantially the same as that introducing the account of the taking of Port Royal. Though an official of the crown, Penhallow, like many Dissenters, regretted the days of the Commonwealth:

"Whoever is acquainted with the History of S$^{r}$. Sebastian Cobbett," he wrote, "will find, he was the first that seizd the River of Saint Lawrence for y$^{e}$ Crown of Great Brittain in the Reign of King Henry the Seaventh, which is Canada on the North and Nova Scotia on the South. In the Year 1621 S$^{r}$ W$^{m}$ Alexander had a grant of it from King James, where he settled a Colony and possest it some years; After that S$^{r}$ David Kirk who was Proprietour as well as Governour but not so happy as to Enjoy it long, for, to the Surprize of the English Nation it was afterwards given to the ffrench. However Oliver who was Eagle Eyd, and well knew the consequence that would redound to the Englishe, retooke it in the year 1654, and altho upon the treaty with ffrance he was solicited to surrender it, yet by no means would consent, for that he Esteemed it too great a jewel to bee parted with; and yet a little after the restoration it was againe given up, to the shame and scandal of the Brittish nation."

This was the last English attempt to invade Canada during this war, and the Treaty of Utrecht in 1713 put an end to formal hostilities. Acadia, and with it Port Royal, remained English; but the French were able to retain Cape Breton, where they later constructed the even more powerful fortress of Louisburg. The Abenakis, abandoned by their allies, begged for a separate peace, and a treaty was drawn up at Portsmouth on July 13, 1713. The representatives of the various tribes acknowledged themselves once more subjects of the Crown of England and agreed to leave the advancing settlers in peace.

Penhallow, who was present at the conference as Counsellor for New Hampshire, reports the terms of the treaty identically in the manuscript and printed versions. The manuscript, however, omits the names and symbols of the Indian signers, and includes a list of fourteen additional witnesses from New Hampshire. Penhallow evidently felt that five were sufficient and even in the manuscript they have been struck out. These gentlemen whose names are deleted were: George Vaughan, Samuel Moody, George Jaffery, Richard Wibert, John Redman (?), Jabez Fitch, Jeremiah Wise, Nicholas Sever, Jonathan Remington, John Gilman, John Penhallow, Richard Waldon, James Jaffery, and Samuel Plaisted.

## Samuel Penhallow and the Devil

THERE is no distinct break in the manuscript between the Peace of Utrecht and the border incidents that led to Lovewell's War, although the later portion is a much rougher composition. Here the crossed-out passages are more frequent, and it is in this section that the inserted slips and pages appear. There are also occasional interpolations in a hand more fine and cultivated than Penhallow's,

With the ratification of the peace treaty, the New England settlers pressed forward once more into the unoccupied lands of Maine, marking out farms for themselves and establishing fisheries at the mouths of the rivers. Once more the Eastern Indians, instigated by the French, began carrying off cattle and attacking outlying houses. A proclamation declaring them rebels and traitors was issued by Governor Shute on July 25, 1722, and companies of volunteers were raised to protect the frontiers—among them one commanded by Penhallow's son John. Under Lieutenant Governor Dummer, acting in the absence of Shute, three expeditions were sent out into Indian territory, hoping once more to attack them in their own strongholds. Colonel Westbrook was ordered to the Penobscot, Captain Harmon up the Ameriscoggin (now the Androscoggin), and Captain Sayward as far as the White Hills. Little more was then known about these legendary peaks than when John Josselyn had first sighted their shining splendor and written of them as the Paradise of the Indians. Penhallow, delighted to hear of unsuspected marvels in the heart of the province, repeated at length the fantastic report brought back by Sayward's men, but crossed it out himself before it reached the printer. He had written naively:

"The Report, which some of his men gave at his return, was that Saco River, had its spring from the foot of those hills and that it was so steep on the S. E. side, that none could ascend there but seemed some Miles in height, and that the clouds broke upon it, a great way below. The top from the clouds downwards the mountain was covered with snow, but above was nothing but shining rocks, which glittered like the Sun in its meridian. Some I know of the old Indians have reported that in the night these rocks appear brightest, and the lustre so great as to Extend its influence a considerable way off, which have caused some to imagine, that severall Carbuncles are lodged there."

In 1723 an expedition was made to the Indian town of Norridgewock, where the New England volunteers found a letter from the Governor of Quebec urging the Indians to attack. The next year they struck again, this time destroying the village and killing Sebastian Rale, a Jesuit missionary who lived among them.

The decisive encounter of the war came in May 1725, when John Lovewell, the famed New Hampshire woodsman, was ambushed near Saco. Lovewell, who had obtained a commission from the Massachusetts government, "to range . . . the woods . . . in order to kill and destroy . . . enemy Indians," had already made two forays into Indian territory and this time was advancing on the stronghold of the Pigwackets, now Fryeburg, Maine. The captain, with eleven others, was killed at the first onslaught and the rest withdrew into a pond, where they resisted for ten hours. With no apparent reason the Indians suddenly retreated, leaving the twelve survivors and the dead and wounded strewn upon the ground. Eleazer Davis of Concord, one of the few to escape, made his way to Berwick and then to Portsmouth with news of the encounter, and relief parties were immediately sent out.

In reporting the unfortunate experiences of the first group of frontiersmen to get under way, Penhallow modified his version perceptibly before it appeared in print. In the manuscript, with the event still fresh in his mind, he had written, "So soon as the report came of Cap$^{t}$ Lovewell's misfortune about fifty men from New Hampshire well fixt, marched unto Pigwacket in order to bury the Dead and Bring off the wounded; but when they came on some were so miserably terrifyed, that in a most shamefull and cowardly Manner they returned without making the least Search or Discovery." Nothing is said of this weakness in the printed text, but only that the men from New Hampshire "were not so happy as to find them."

Here Penhallow noted with genuine interest, "that six or eight Days before Capt. Lovewell was defeated, we had a current Report several miles round of his being so, with little or no variation both as to Time and Circumstances." Jeremy Belknap, who repeats the incident in his *History of New Hampshire,* declares that it has no significance but only indicates that "a taste for the marvellous was not extinguished in the minds of the most sober and rational." In the manuscript, Penhallow was really indulgent with himself, not only reporting the occurrence, but speculating freely on the supernatural agency that caused it. "But how this Rumour should be conveyed," he questioned, "is unaccountable. Whether this was Supernatural or preter-

natural is hard to determine." Here he stopped, crossed out the last sentence and began again:

> "I remember what was said by Samuel unto Saul. 1 Sam. 28, 19 who was raisd by the Witch of Endor *tomorrow shalt thou, and thy Sons bee with me.* It is notoriously known that Evill sp^ts^ in the Oracles of the Heathen have often foretold future Contingencies, which is a mystery of Providence in permitting them to bee instrumental in Such Revelations; and very often is for the tryal of some, and the terrour of others. But the Devil by his wounderful sagacity judgment and foresight who is transcendantly superior unto any mortal might in an Extraordinary manner conjecture this by the number of one and the Other together with the course they steerd, and the advantages that probably would happen, with many other symptoms beyond the reach of any mortall to penetrate into. Some Instances of the like nature have frequently Occnred in the Naraganset War, which was ascribed to the powawes, who at that time had familiarity with the Devill, who would often foretell the Event of a battle altho a hundred miles Distant in a few hours."

Whether Lovewell's Fight was counted an English victory or not, the Indians almost immediately began to make overtures of peace. Here the manuscript breaks off abruptly, omitting all accounts of the treaty that was ratified in Boston in December of that year and the next Augnst at Casco. Penhallow had concluded the complete work with the pious hope that a "happy foundation" had been made for the Indian problem, with a word of praise for Lieutenant Governor Dummer, and the wish that the "Comforts and Rewards of a faithful Administration remaine to Him for ever, and the happy fruits of Peace unto these Provinces."

## Histories of the Indian Wars

BY the time that *The Wars of New England* appeared, the Indian narrative had become a well-established literary form, and Penhallow had a long line of distinguished predecessors. These historical accounts of the colonial wars were a type of writing peculiar to New England, and it is fitting that the Library should have an especially complete collection of them.

First editions of the contemporary narratives of the Pequot War—John Underhill's *Newes from America*, and Philip Vincent's *A True Relation of the Late Battel Fought in New England* are extremely rare, but the Library has both of them among its Americana. The material on King Philip's War, the first real test of the colonists' military strength, is even richer. Of all the various descriptions of the pursuit and capture of the Narragansett sachem, the Library lacks only one, a little tract of two leaves entitled *The Warr in New-England Visibly Ended*, attributed to Richard Hutchinson. William Hubbard's classic, *A Narrative of the Troubles with the Indians*, which extends from the time of the first settlement to the critical year of Philip's defeat, is represented by two copies of the scarce Boston edition of 1677 as well as one with the London imprint of that year.

Copies of both the tracts published by Increase Mather in open competition with the minister of Ipswich—*A Brief History of the Warr with the Indians*, 1676, and *A Relation of the Troubles . . . by Reason of the Indians*, 1677—are also in the Library, as well as the four rare tracts on the state of New England published anonymously in London in 1676 and attributed to Nathaniel Saltonstall, a Boston merchant. Among the histories of this conflict, Benjamin Church's *Entertaining Passages Relating to Philip's War* is probably closest in spirit to Penhallow, and he is clearly dependent upon it. Like the Penhallow history, the Library's copy of the work once belonged to Thomas Prince.

Cotton Mather, following the example of his father, wrote an account of the next attack upon the settlers, the ten-year war named in honor of King William. Calling it the *Decennium Luctuosum*, he later incorporated it in the *Magnalia*. The Library has not only the separate work, but four copies of his great folio history of New England, one of the most ambitious of the colonial projects. Twenty years later, Mather preached a memorial sermon on Queen Anne's War, which was published as the *Duodecennium Luctuosum*. Covering the same period as Penhallow, it should supplement his work, but is little more than a report of the sufferings of the pious. Of the captivity stories, not strictly histories but still related to the conventional Indian narrative, the Library has a copy of the rare second edition of Mrs. Rowlandson's *Soveraignty and Goodness of God*, but unfortunately only a much later edition of the experiences of the Reverend Mr. Williams, "the redeemed captive."

If among such contemporaries Penhallow seems to lack genuine literary merit, nevertheless his name is never omitted from the ranks of the colonial historians. Without the dramatic quality of Hubbard or the learning of the Mathers he yet produced an honest and accurate history which is still the standard source for the period of which he wrote.

ELIZABETH L. ADAMS

# An Early Mention of America

THE Latin folio volume of 35 leaves, *Dyalogus de diversarum gencium sectis et mundi religionibus* [**G.401.58] by Johannes Stamler has three distinct claims to interest. Printed at Augsburg in 1508, it contains a reference to the New World and thus qualifies as an early piece of Americana. In the second place, the large woodcut which constitutes the title-page, and which is repeated on both sides of the leaf, is a striking specimen of the work of Hans Burgkmair. Finally, the book contains much information about Church history.

The woodcut is a graphic representation of the book's contents — a dialogue, or rather symposium, of learned men on the different religions of the world. In the upper half Mother Church sits on a throne, resting her feet on a globe, while the Pope and the Emperor, both kneeling, receive from her the papal keys and the imperial sword. Seated in pairs on either side are four women symbolizing the non-Christian faiths, who carry shields and broken banners with the names of their prophets. By a curious error, the figure representing Judaism bears the banner with the name of Mahomet, while her neighbor, representing the Saracens and Turks, holds a censer belonging to the Temple. In the lower half of the woodcut five scholars stand in a half circle, disputing; a sixth presides on a raised seat, while water from the fountain of true wisdom pours down on his head. In the right-hand corner are the initials of Hans Burgkmair; in the left, is the coat-of-arms of Johannes Stamler.

For information about the author one has to turn to the work itself, in which he is designated as a parish priest in the rural district of Kyssingen (Kissingen), and also likened to Ulysses who has seen the customs of many peoples. From a correspondence printed among the prefatory matter, it appears that Stamler was a friend and pupil of Jacob Locher, professor of rhetoric and poetry at Freiburg in Breisgau, whom the Emperor Maximilian crowned poet laureate. A prolific writer, Locher translated Sebastian Brant's *Ship of Fools* into Latin. It is in the letter from Stamler to Locher that the mention of America occurs.

"Of the islands recently discovered I make no mention," Stamler wrote, "but of Christopher Columbus, their discoverer, and of Albericus Vespucius's 'On the Discovery of the new World' (to both of whom our age is so greatly indebted), which tracts, behold, I am sending to you."

There is one comment, indeed, which sounds like the *Ship of Fools*. On the verso of the leaf following the title-page suddenly turns up a sentence in German. "Warlich die Welt ist wol ain Vogelhauss," it runs, "und sitzen mertails Narren dar inn."

The *Dyalogus* consists of a disputation over which Dr. Oliverius presides as chief authority. The author may have had in mind Jean Olivier, Bishop of Angers, noted for his scriptural studies, who died in 1542. The other participants are Arnestes the Apostate, who, kidnapped in his youth and delivered to the Emperor of the Tartars, later went over to the Turks; Triphon, designated as Phisicus, and Rudolphus, a Christian layman; a Jewish doctor Samuel Judaeus; and Balbus "historicus," perhaps the Italian philologian Peter Balbus. In dialogue form the author has brought together, from ancient and medieval sources, information on the different religions, their practices and history. He surveys the exploits of Tamerlane and Genghis Khan, the rise and conquests of Mahomet, and significant events in the Old Testament and later Jewish history. He gives, largely in the commentary surrounding the text, the Orthodox definition of various heresies, explains the hierarchy of the angels and the structure of the heavenly spheres, besides cardinal points of Catholic doctrine. The discourse acquires a dramatic turn by the conversion of Samuel Judaeus and Arnestes's return to the Christian faith. M. M.

# Ten Books

**Since Yesterday.** By Frederick Lewis Allen. Harper. 1940. 362 pp.

THE author of *Only Yesterday* now writes a more sober account of the 1930's. On September 3, 1929, the stock market reached the peak before its crash; on September 3, 1939, England and France declared war upon Germany. Mr. Allen makes the most of the dramatic coincidence. In the years between, he reminds us — if we need reminding! — of the Depression; the Lindbergh kidnapping; the craze for Technocracy; the New Deal; the abdication of Edward VIII; the Supreme Court issue; and the rise of the CIO. It is true that there is plenty of more frivolous material to lighten the picture. The same decade saw the repeal of prohibition, the talkies, Benny Goodman, the "candid camera," and Charlie McCarthy. Nevertheless, the present chronicle is noticeably sounder than its predecessor, probably because the period itself is more vital. The snap and glitter of the post-war years gives place in these pages to a more sombre setting, in which the average American, perplexed and troubled by finances at home and international struggles abroad, tries to create some feeling of security for his own comfort. To use his own word, Mr. Allen has produced an illuminating "montage" of a complex section of history. (*H. McC.*)

**The Other Germany.** By Erika and Klaus Mann. Modern Age Books. 1940. 318 pp.

THE daughter and son of the great German novelist Thomas Mann — who, living in exile from Germany, are lecturing throughout the United States — in this bitter but hopeful book answer such questions as they have been accustomed to hear from their audiences. They undertake to explain what National Socialism really is, and then to prove that underneath the enforced uniformity another Germany is alive and stirring even now. Their case for this true German spirit is all the more effective because they do not spare criticism of their people. They emphasize the lack of political instinct and the "subject" mentality of the German burgher. These traits rendered difficult the practice of democracy, and yet the authors believe that the Weimar Republic was "the best state the German people ever had." Its fault was its tolerance of reactionary forces and its failure to defend itself. The Manns describe Hitler's mock-heroic *Putsch,* his assumption of the government, and the first symptoms of mass hysteria. Then the story grows more and more sinister, down to the general fatalistic acceptance of the thoroughly unpopular war. Conditions are bad; transportation is wretched; and the supply of necessary materials is inadequate. The present régime has ruthlessly weeded out thousands of small commercial establishments in favor of big business, and has drafted men and women for uncongenial labor away from their homes Open sabotage is too dangerous; but, according to the authors, "*nowhere* — in no factory, no family, no school, no editorial sanctum, no barrack — is the active opposition absent." (*M. M.*)

**Common Sense Neutrality.** Edited by Paul Comly French. Hastings House. 1939. 255 pp.

IN this varied collection of short statements and speeches, twenty-five well-known people put forth a plea for American neutrality in the present European war. They include Dr. Harry Elmer Barnes, Professor Charles A. Beard, Boake Carter, Herbert Hoover, Dr. Rufus Jones, John L. Lewis, Bishop Bernard J. Sheil, and the Honorable Sumner Welles. Each presents not only his personal viewpoint, but to some extent that of the religious, political, or economic group in which he is a leader; and all are agreed that somehow America must be kept out of the war. The "how," not the "why," is the difficulty. In very few of these declarations, from Major-General Smedley Butler's vigorous attack on "this European brawl" to the appeal of Mrs. Della Towne Blake of the American Gold Star Mothers, are any definite methods suggested. There are, however, one or two exceptions. Mr. Thomas advocates the strengthening of the arms embargo, and a cash and carry system for all goods; while Mr. Hoover, speaking from

previous experience, proposes amending the conduct of modern warfare sufficiently to protect civilian populations from bombs and starvation. (*H. McC.*)

**Armies with Wings.** By James L. H. Peck. Dodd, Mead. 1940. 274 pp.

A YOUNG American aviator, who combines extensive knowledge of aeronautics with actual fighting experience on the Loyalist side of the Spanish Civil War, gives here an admirable exposition of aerial warfare. First he explains the function of the different types of planes — pursuit, attack, observation, and bombardment. Surveying also naval and marine air operations, he maintains that "airplanes can and will sink battleships aplenty." In discussing the training of army aviators in the United States, which offers "the most complete and thorough curriculum of any country in the world," the author questions the advisability of limiting candidates mainly to college graduates. The sections on strategy and flight formation, and on the manufacture and equipment of various types of planes, contain much technical information. Finally, the chapters on aeronautical research and the effects of height and speed on the human organism include some thrilling adventure stories. As test-pilot, the author flew a new plane to an altitude of nearly 40,000 feet, and another time descended in a dive at a speed approaching that of sound. He wrote his book in a hospital, hoping soon to return to the air. (*M. M.*)

**Happy Days.** By H. L. Mencken. Knopf. 1940. 313 pp.

IN these memoirs of the first twelve years of his life the caustic critic is at his most amiable. One needs only to look at the photograph of the round-faced boy in the frontispiece to believe that Mr. Mencken's Baltimore boyhood was one of scarcely clouded happiness — entirely free, as he declares, from the complexes and sinister problems of fashionable autobiographies. His family, solidly ensconced in middle-class comfort and the kind of rightmindedness which smelt heresy in the mere thought of an eight-hour working day, was an affectionate background for the life of a boy whose tastes ran to healthy and by no means unearthly pleasures. It is jolly to read about Mr. Knapp's school, where young Henry and his playmates received their education and also whacks with the rattan; the chivalrous code of the bourgeois — in contrast to the more ruthless proletarian — gang of Hollis Street boys; the "swiping" of apples from the green-grocer, and the terror of the killjoy cops. With his first reading of a long story in the *Chatterbox* began Mencken's metamorphosis into a bookworm. Candidly he describes his early distaste for fairy-tales and fancy, his inability to memorize poetry, and his momentous discovery of *Huckleberry Finn*. He tells also of his musical development, including his vigorous loud-pedaled playing of waltzes and polkas, used by his family to scare away unwelcome visitors. The acquisition of a printing press at eight years of age, and juvenile experiments at newspaper publishing, foreshadowed his future career. (*M. M.*)

**The Emperor Charles V.** By Karl Brandi. Knopf. 1939. 655 pp.

"THE materials out of which Charles's life is to be constructed," the biographer admits, "are of an oppressive vastness." Indeed, a meticulous regard for the documents, with frequent quotations, characterizes this thorough history. However, it is also a profound study of the greatest Habsburg, who, passionately faithful to the ideals of the Middle Ages, held together in the face of incipient nationalism the largest European empire in history, by the dynastic principle alone. A Burgundian prince, Charles as King of Spain made that country his spiritual home, even after he had been unanimously elected Holy Roman Emperor of the German Nation, whose language he could not speak. Professor Brandi traces in detail the main forces of Charles's reign, incidentally sketching many memorable characters, such as Margaret, the courageous Regent of the Netherlands; Pope Adrian of Utrecht, the mentor of Charles's youth; the Machiavellian Chancellor Gattinara; and the rational Erasmus. The most characteristic policy of the Emperor was his network of royal marriages for the expansion and consolidation of his realm. At the same

time, the most persistent cause of friction was the rivalry of France and the Empire in Italy, which involved shifting alliances with the Popes. Professor Brandi presents, in all its contradictory aspects, the epoch-making struggle of the Catholic Emperor with the Protestant princes, the successive Diets and efforts at compromise, the Schmalkaldic League and the Council of Trent, down to the final settlement at Augsburg in 1555. The war with the Turks, in which Charles took an active part at Tunis, was in accord with his dream of a united Christendom as a bulwark against the infidel. (*M. M.*)

**The Great Naturalists Explore South America.** By Paul Russell Cutright. Macmillan. 1940. 340 pp.

THE brief first part of the volume is biographical, sketching the lives, discoveries, and publications of the naturalists who explored the South American forests and pampas. The second part consists of thirty-one chapters, each devoted to a particular mammal, bird, reptile, fish, or insect. Humboldt, together with the French botanist Bonpland, sailed to northeastern Venezuela in June 1799, and in the spring of the following year found the Casiquiare River, connecting the Amazon with the Orinoco. On their trip Bonpland discovered six thousand species of plants. Darwin found a new species of ostrich, and — more important for the theory of evolution — a fossilized rhinoceros; and Henry Walter Bates collected fourteen thousand species of South American insects. The first American naturalist to explore South America was William H. Edwards, but since his time the chief initiative has come from the United States, the expeditions being sponsored by museums. Mr. Cutright's descriptions of the various animals are fascinating. Among them are the vampire bat, which wounds a sleeper without waking him; the nine-banded armadillo; the sloth, which is so slothful that plants grow on it; the jaguar, which may become a man-eater; the hoatzin, the evolutionary freak whose wings are armed with curved claws; the crocodile, too lazy to attack a human being; and the anaconda snake, which "prefers animals with fewer clothes." (*M. M.*)

**Bolero, The Life of Maurice Ravel.** By Madeleine Goss. Holt. 1940. 303 pp.

MRS. GOSS'S biography of Ravel is an interpretation of the man and his music, with special stress on the composer's Spanish-Swiss origin, his indifference to criticism, and hidden sensitivity. Ravel was a rebel, but he stayed within the limits of tradition, gaining a reputation for mastery in technique even when his subjects roused bitter attacks. His failure to win the coveted Prix de Rome was followed by a stimulating period during which he helped form that small group of brilliant young men who called themselves "Les Apaches." Ravel's association with contemporary musical figures makes the story of his career also a brief outline of the trends in music during the first quarter of the present century. Among his friends were Ricardo Viñes, Stravinsky, and Diaghileff. A chapter is devoted to his relationship with Debussy, and another to the influence of Gabriel Fauré. His disillusionment after the war, in which he served as a truck driver, did not prevent him from taking a stand against those who tried to exclude German and Austrian music from France. As conductor he traveled all over Europe, and finally, in 1926, made a highly successful American tour. Stories of his absentmindedness and other idiosyncrasies lighten the discussion of his compositions — their origin, reception, and place in Ravel's musical development. Of these, the *Bolero* is not the most important, but symbolizes his mischievous spirit, his appreciation of rhythm, and above all, his extraordinary ability in orchestration. (*E. B. S.*)

**The Well Tempered Listener.** By Deems Taylor. Simon and Schuster. 1940. 333 pp.

AFTER considerable editing, Mr. Deems Taylor has collected into a volume his Sunday afternoon talks given in the intermissions of the performances of the New York Philharmonic-Symphony Orchestra during the past two seasons. They are varied in type: some are informative; others are subjective interpretations; and still others are on prominent musicians whom Mr. Taylor has known both in his capacity as music critic and as composer. He has divided the book

into three sections. "The first, The Makers, is devoted," he writes, "to discussions of music in the abstract, and from the point of view of the composer. In the second, The Givers, we discuss music with particular reference to the performers and interpreters. The third section, The Hearers, is written largely from the point of view of those who listen to it." Characteristic of Mr. Taylor's fanciful approach is his analysis of the probable effect which their surroundings would have had upon Bach, Mozart, Beethoven, Berlioz, and Wagner, had they lived in modern America. But usually there is plenty of concrete fact and sound imagination in these brief essays. In a short sketch of Heifetz, entitled "The Portrait of an Artist," he concludes that "he has only one rival, one violinist whom he is trying to beat: Jascha Heifetz." Discussing technical problems, music appreciation, or government control of the arts, Mr. Taylor writes with the same ease. Apparently, it has been his purpose never to talk over the heads of his listeners. This should also guarantee for him innumerable well-tempered readers.

**World-Famous Paintings.** Edited by Rockwell Kent. Wise. 1939. 100 plates. [8073.03–104.]

THIS selection of 100 paintings accompanied by biographical data and running commentary was designed to please the popular taste, rather than to raise it. Rockwell Kent, the editor, explicitly waives responsibility for the choice. "Had the selection of pictures been left to me," he writes in the introduction, "it would have come to include many that are now in the volume. And with what vindictive fury would it have excluded others!" Mr. Kent has kept his remarks casual, although not without making his judgments known. He dislikes ostentatious criticism, and carefully avoids technicalities. Of the 100 plates, 13 represent the Italian schools; 22 are Dutch, German, and Spanish, while 20 are French. That British painting, with 34 examples, occupies over one-third of the space may be explained by a partiality — on the part of the publishers — for pictures with literary subjects. Of "Hope," by George Frederick Watts, Mr. Kent writes: "It is not being facetious to remark that the picture has probably appeared more often than any other on illustrated calendars." But he also quotes Hazlitt's saying as a possible criticism of this work: "Indifferent pictures, like dull people, must absolutely be moral." There are 11 plates by Americans. Among these is Sargent's painting showing the two little daughters of a friend in a garden, entitled "Carnation, Lily, Lily, Rose." Mr. Kent, by way of comment, quotes Whistler who called the picture "Damnation, Silly, Silly pose."

# Library Notes

## The Characters of Longfellow's "Wayside Inn"

*THE Characters in Tales of a Wayside Inn,* recently published by Dr. John van Schaick, Jr., presents in an appealing way the seven men whom Longfellow's *Tales* made famous over seventy-five years ago. All were known, even at that time, to be friends of the poet; indeed, Longfellow more than once wrote down the whole list. But no particular study has been devoted to them until the appearance of these sketches.

The largest amount of original material appears in the chapters on Luigi Monti, later United States consul at Palermo, who was the young Sicilian, and his brother-in-law Thomas William Parsons, the Poet. Mr. van Schaick has published in full Monti's letters to Longfellow, now at the Longfellow House. In addition, he reprints a number of letters by Parsons, both at Longfellow House and in the Boston Public Library. The Library's edition of the latter group, to which Mr. van Schaick refers several times, is described below.

Isaac Edrehi, the Spanish Jew, on the other hand, probably presented the most difficult problem, for Longfellow himself confused the question by giving his name on one occasion as "Israel." Mr. van Schaick deserves credit for identifying him almost certainly as a studious young merchant, a native of Morocco, who came to Boston in 1850 to publish a history of his father's travels in Asia Minor. He was, as the author writes, exactly the kind of man in whom Longfellow would have been interested.

Mr. van Schaick also draws pleasant portraits of Lyman Howe, the Landlord, whose eventual failure with the Inn was probably due largely to the decline of stagecoach travel; Ole Bull, the Musician, as he appears in Longfellow's journals and letters; Daniel Treadwell, the Theologian, later Rumford Professor of Physics at Harvard; and Henry Wales, the student, about whom little more is known than that he studied medicine and died in Paris at the age of thirty-seven.

## Letters by T. W. Parsons in Book Form

THE series of articles entitled *Letters by T. W. Parsons,* contributed to MORE BOOKS by Mr. Zoltán Haraszti from October 1938 to January 1939, has now been published in a separate volume. The introductory essay, "Thomas William Parsons," by Professor Austin Warren, first appeared in this Bulletin in September 1938.

The book, which consists of 126 pages, has been printed on special white paper with an extra cover. Besides the frontispiece, a half-tone portrait of the poet, it has five facsimile reproductions. The price of a copy is fifty cents. A limited number of copies bound in green or grey boards with a cloth backstrip are available at one dollar. Copies may be obtained by applying to the Director's Office at the Library.

These letters, about 180 in all and covering a period of over forty years, probably include the most valuable part of Parsons's correspondence. The Library itself possesses a group of fifty, written by Parsons to his sister and brother-in-law, Mr. and Mrs. George Lunt. Some twenty letters by Parsons and about thirty others written to him are in the collection of Mr. Charles E. Goodspeed. The archives at Longfellow House contain nineteen from Parsons to Longfellow; and the Harvard College Library has nearly seventy items, written to the Nortons, Lowell, and Sumner, with several important letters from Lowell to Parsons. All these are quoted by permission of the owners.

The whole correspondence illustrates Parsons's constant contact with the literary figures of his day in Boston and Cambridge, his wide range of interests, and above all his absorption in Dante. It is unfortunate that his translation of the *Divina Commedia,* which shows a genuine power, was never finished. Mr. Haraszti tries to show Parsons as representative of the classical heritage which, side by side with

Orthodoxy, flourished in New England from the time of the early Puritans:

"This may explain," the editor writes, "how Parsons — himself a product of the Boston Latin School, who did not even go to Harvard — came to correspond with his brother-in-law about the Greek poets; quoted lines from the Anthology in letters to his sister and wife. The familiarity with which they talked of Greek and Latin is itself a proof of the classical culture of the Boston of their day. That culture could even produce a poet — the poetry of T. W. Parsons was precisely its literary expression."

## Longfellow Comes to Craigie House

AN interesting essay, *The Craigie House: the Coming of Longfellow,* by Mr. Henry Wadsworth Longfellow Dana, grandson of the poet, has been reprinted from the Proceedings of the Cambridge Historical Society. It covers Longfellow's first four years at Craigie House, from 1837 to 1841, and is based on manuscript letters and notebooks still in the family archives.

When the young author of *Outre-Mer* first presented himself at the door of the Craigie mansion in search of lodgings, the eccentric old lady drew herself up and said that she "did not take students." Mr. Dana gives Longfellow's own version of this well-known anecdote, from his unpublished "Notebook on the Craigie House." Once admitted, however, the professor was solidly entrenched. "At first," writes Mr. Dana, "he occupies only these two upper rooms on the eastern side. After three years, he adds a third room to his suite. Then after another three years, with his marriage, he comes to occupy half the house. And finally the entire Craigie House comes into his possession." In fact, he lived there for forty-five years, until his death in the winter of 1882.

Mr. Dana's account of Longfellow's domestic arrangements includes brief sketches of such characters as Susanna Hill, who used to compose romantic poetry on the little island in the nearby lake; "Aunt Sally Lowell," James Russell Lowell's charming old aunt; and, of course, grim "Dame Craigie" herself, who seems to have challenged the descriptive powers of more than one Cambridge poet. In fact, the passages in the Longfellow notebook which deal with Mrs. Craigie are perhaps the most spirited of all.

## A Medieval Book on Education

AN important scholarly work is the *De Eruditione Filiorum Nobilium* of Vincent de Beauvais, recently edited from the original sources by Professor Arpad Steiner of Hunter College, and published by the Mediaeval Academy of America. This treatise on the education of royal children was considered highly authoritative in the thirteenth century, but has not been reprinted since 1481.

Vincent de Beauvais, who is comparatively little known today, was one of the most influential authors of the Middle Ages. His *Speculum Maius* — "The Mirror of the World" — was regarded once with the greatest reverence, and he himself was considered the equal of Albertus Magnus and Thomas Aquinas. Now he is often censured for lack of originality. To be sure, he was chiefly a compiler. As such, however, he did enormous service in preserving the works of earlier centuries. Many of the works quoted by him have since been lost altogether.

The *De Eruditione Filiorum Nobilium* was published later than the *Speculum Maius,* which contains only portions of it. Professor Steiner describes the work in a brief introduction. Vincent wished the training of his princes to combine the best of classical and Christian ethics — with Christian doctrine, of course, as the dominant element. His kingly ideal, according to the editor, "had its living incarnation in St. Louis." He divided the task of education into three periods, according to the age of the pupil. His intention was to compile "an anthology of appropriate passages from sacred and profane writers for the edification of children and their tutors": but for a mere anthology the book had a wide influence in its own time and even later, when an interest in theories of education developed in the first days of the Renaissance.

The present text is based on three

manuscripts, two in Paris and one in Munich, and on the printed edition of Vincent's *Opuscula* published by Amerbach of Basel in 1481. For the latter, the editor used the copy belonging to the Boston Public Library, described in More Books for October 1932. An especially valuable feature of the new edition is the index in which Professor Steiner tabulates the authors cited by Vincent. The verifying of the passages quoted from ancient, Christian-Latin, Patristic, Arabic and other writers was a task which required eminent scholarship and enormous labor.

## An Imitator of Dante

THE *Dittamondo* by Fazio (or Bonifazio) degli Uberti printed at Venice in 1501, while not so excessively scarce as the first edition of Vicenza 1474, is yet so rare that the Library is fortunate in acquiring a copy.

In one of the most memorable passages in Dante's *Inferno,* the poet, visiting the circle of Hell where the heretics are punished, comes upon Farinata degli Uberti, the great Florentine leader of the Ghibellines, who looks about him "as if he held Hell in great contempt." This Farinata was the grandfather of Fazio, the author of *Dittamondo,* who himself shared the exile imposed upon his family. Filippo Villani, a contemporary biographer, described him as "a man certainly merry and pleasant and reprehensible only in one thing, that for gain he frequented the courts of tyrants and adulated the lives and customs of the powerful." It is believed that Fazio began his epic as a young man and wrote the last part in 1367, shortly before his death in Verona.

The *Dittamondo* was designed after the model of the *Divine Comedy* and is also written in *terza rima.* It is, like its prototype, an imaginary journey; but whereas Dante travelled through Heaven and Hell, Fazio traversed the earth and described the three continents known in his day. For his cosmography and the history and legends with which the poem abounds he drew on various sources — Livy, Pliny, Osorius and others besides the Scriptures. His chief mentor was the third-century geographer Solinus, known later as Polyhistor; and it is Solinus who in the *Dittamondo* acts as the poet's guide, just as Virgil is the guide for Dante in the *Divine Comedy.*

Fazio's epic is divided into six parts, opening with the poet's resolve to see the world. He falls asleep; and in a dream Virtue, in the guise of a beautiful winged woman, bids him be courageously prepared for hardships on his journey. Rousing himself, he sets forth and meets several other symbolical and historical figures, among them Rome, who, weeping, tells the long story of her misfortunes, and Ptolemy, who instructs him in astronomy, until Solinus appears as his permanent guide. The two then travel through Italy, sail over the Mediterranean to Greece, and explore Africa. Finally, in the sixth book, they journey from Egypt via Arabia to Palestine. A briefly-told Old Testament history, from the Creation through Daniel, occupies the rest of the unfinished epic.

M. M.

## Lectures at the Library

DURING March the following free lectures will be given in the Lecture Hall of the Central Library:

*Interesting Plays of the Current Season.* Elinor Hughes, Dramatic Editor, Boston Herald. (Drama League Course.) 3.30 Sunday, March 3.

*The Passion Play of Oberammergau.* John J. Ward. Illustrated. 8.00 Thursday, March 7.

*American Policy in the Far East.* Professor G. Nye Steiger. 3.30 Sunday, March 10.

*Pacific Northwest and Columbia River Basin.* R. A. Kirkpatrick. Illustrated. (Field and Forest Club Course.) 8.00 Thursday, March 14.

*The Romance of Candy.* Walter H. Belcher, Managing Director, New England Manufacturing Confectioners Association. Illustrated. 3.30 Sunday, March 17.

*Ramblings Afield.* A. C. Shelton. Illustrated with photographs in natural color. (Brookline Bird Club Course.) 8.00 Monday, March 18.

*Life in America as Depicted by American Painters.* Professor Warren S. Tryon. Illustrated. 8.00 Thursday, March 21.

*Myths about Mushrooms.* William H. Davis, Ph.D. 3.30 Sunday, March 24.

*Tramping the Ridgepole of the White Mountains.* Gardner E. Campbell. Illustrated with 200 views in color. 8.00 Thursday, March 28.

*Gardening in New England.* Arnold M. Davis. Illustrated. 3.30 Sunday, March 31.

## Recitals at the Library

DURING March the following free recitals will be given in the Lecture Hall of the Central Library:

*Concert.* Alexander Romanesque, Roumanian violinist. 8.00 Sunday, March 3.

*But Good Queen Bess Lives on Forever!* Emily Vance, reader and lecturer. Musical accompaniment by Frances Archer Madsen. 8.00 Sunday, March 10.

*Musicale.* Barbara Kendall Lindbladh, soprano; Ruth Stewart, accompanist. 8.00 Sunday, March 17.

*Concert of Chamber Music.* Einar Hansen, violinist. With assisting artists. 8.00 Sunday, March 24.

*Song Recital.* Camille Girouard, baritone; Alice Reilly, accompanist. 8.00 Sunday, March 31.

## The Lowell Lectures

DURING March the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*Social and Educational Developments in Great Britain Today.* Ernest Barker, Litt.D. (Cambridge) D.Litt. (Oxford) Hon. LL.D. (Harvard), Professor of Political Science in Cambridge University. *First Lecture:* "Social Service — The Settlement and the Community Center." 5.00 Monday, March 4. *Second Lecture:* "The Local Education Authority — Its Work and Its Guidance." 5.00 Thursday, March 7. *Third Lecture:* "British Broadcasting — Its Educational Functions." 5.00 Monday, March 11. *Fourth Lecture:* "The British Civil Service — Its Recruitment and Its Functions." 5.00 Thursday, March 14. *Fifth Lecture:* "The Development of National Service Owed by the Individual to the State." 5.00 Monday, March 18. *Sixth Lecture:* "The Development of State Services Rendered to the Individual by the State." 5.00 Thursday, March 21.

*Growth and Nerves.* Orville Taylor Bailey, M.D., Junior Fellow of Harvard University and Instructor in Pathology at the Harvard Medical School. *First Lecture:* "The Unit of Life." 8.00 Tuesday, March 12. *Second Lecture:* "Development, Function and Pattern." 8.00 Friday, March 15. *Third Lecture:* "Death in Life." 8.00 Tuesday, March 19. *Fourth Lecture:* "The Consequences of Injury to the Brain." 8.00 Friday, March 22. *Fifth Lecture:* "Growth Vitamins and Growth Hormones." 8.00 Tuesday, March 26. *Sixth Lecture:* "What is Growth?" 8.00 Friday, March 29.

*The Quest for Peace in Post-War Europe.* William E. Rappard. Dr. Jur., D.Litt., Professor at the University of Geneva, Director of the Graduate Institute of International Studies, Geneva. *First Lecture:* "Lasting Peace as a War Aim in the World War." 5.00 Wednesday, March 27. *Second Lecture:* "The Quest for Peace at the Peace Conference." 5.00 Thursday, March 28.

# A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture* | *Fiction* | *Music* |
| *Amusements. Sports* | *Fine Arts* | *Navigation. Aviation* |
| *Associations. Clubs* | *Genealogy* | *Periodicals. Encyclopedias* |
| *Bibliography. Libraries* | *Geography. Maps* | *Philosophy. Ethics* |
| *Biography* | *History* | *Poetry* |
| *Business* | *Journalism* | *Politics & Government* |
| *Children's Books* | *Language* | *Psychology* |
| *Domestic Science* | *Law. Legislation* | *Religion. Theology* |
| *Drama. Stage* | *Local History* | *Science* |
| *Economics* | *Manners & Customs* | *Sociology* |
| *Education* | *Medicine. Hygiene* | *Technology* |
| *Essays. Literature* | *Military Science* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call-numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture

### *Farm and Forest*

**McKibben,** Eugene G., and R. Austin **Griffin.** Changes in farm power and equipment: tractors, trucks, and automobiles. Philadelphia, Pa. 1938. xv, 114 pp. Illus.
*9338.419A43

**Mandeville,** Paul. The quick freezing of poultry. [Chicago, Institute of American Poultry Industries. 1938.]

**Moon,** Frederick Franklin, and Nelson Courtlandt **Brown.** Elements of forestry. Wiley. 1937. 397 pp. B.H. 125.19=3849.36

**Rice,** Victor Arthur. Breeding and improvement of farm animals. McGraw-Hill. 1934. 516 pp. B.H. 124.18=3997.345 S

**U. S. Forest service.** Taming our forests, by Martha Bensley Bruère. [Washington. 1939.] vi, 87 pp. Illus. *SD373.U5 1939

— **National resources committee.** Forest resources of the Pacific north west: a report by the Pacific northwest regional planning commission. Washington. 1938. vii, 86 pp. Illus. *9353.973A14

— **Soil conservation service.** Land use adjustment in the Spring Creek area, Campbell County, Wyoming. [Washington. 1939.]

### *Gardening*

**Abbott,** Daisy Thomson. The indoor gardener. Univ. of Minnesota. [1939.]

**Clarkson,** Rosetta E. Magic gardens: a modern chronicle of herbs and savory seeds. Macmillan. 1939.
Illustrated from the old herbals and ancient gardening books.

**Ferguson,** Donita, and Roy **Sheldon.** Fun with flowers. Houghton Mifflin. 1939.

**Hyll,** Thomas. First garden book . . . collated and edited by Violet and Hal W. Trovillion. Herrin, Ill., Trovillion Private Press. 1938. *L.56.48

**Turner,** Wayne I. Growing plants in nutrient solutions. Wiley. 1939.

## Amusements. Sports

**Alekhine,** Alexander. My best games of chess 1924–1937. Harcourt, Brace. [1939.]

**American Kennel Club.** The complete dog book. Halcyon House. [1939.] 749 pp. B.H. 114.4=SF427.A55 1939
An official publication of the American Kennel Club, with over 100 illustrations.

**Gale,** Alice Neptune. Book quotation crostics and other puzzles. Wilson. 1939.

**Gallagher,** E. C. Wrestling. Barnes. [1939.]

Garrigus, Fred. What's the answer? Boston, Waverly House. [1939.]

Horthy, Eugene de. The sport of a lifetime. Longmans, Green. 1939.
The brother of the Regent of Hungary gives an account of his hunting in Transylvania and of big game hunting in Africa.

Pfeifer, Friedl, *editor*. The Sun Valley ski book. Barnes. [1939.]

Prager, Walter. Skiing. Barnes. [1939.]

Pratt, Sarah S. Guess this word: brain fun charades. [Indianapolis, Pratt Poster Co. 1938.] 4, 102 pp. PN6371.P7

Putnam, Harold. Skating. Barnes. [1939.]

Schniebs, Otto Eugen. American skiing. Dutton. 1939.

Spicer, Dorothy Gladys. The book of festivals. Womans Press. 1937. 429 pp. B.H. 192.32=GT3030.S58

Stone, Henry A. Wrestling, intercollegiate and olympic. Prentice-Hall. 1939.

Vernon, Arthur. The history and romance of the horse. Boston, Waverly House. [1939.]
A comprehensive treatment of the horse — its rôle in history, its uses for transportation, war, fire fighting, etc., and in sport. Includes a chapter on breeds and strains.

Weaver, Robert B. Amusements and sports in American life. Univ. of Chicago. [1939.] xiii, 195 pp. Illus. GV53.W4
Bibliography, pp. 192–[196.]

## Associations. Clubs

Foreign policy association, inc. Twenty years of the Foreign policy association. [New York. 1939.]

National federation of business and professional women's clubs, inc. Why women work, based on a study made by the National federation of business and professional women's clubs, inc. New York, Public Affairs Committee. 1938. 32 pp. Illus. HD6095.N23

National office management association. Proceedings of the 19th– annual conference . . . June, 1938– Philadelphia, Pa. 1938. HF5547.A2N3 1938

New York historical society. The story of the New York historical society. New York. 1939.

## Bibliography. Libraries

American library association. By way of introduction: a book list for young people. Compiled by a Joint committee of the American library association and the National education association. Chicago. 1938.

Beatty, Alfred Chester. The library of A. Chester Beatty; a descriptive catalogue of the western manuscripts by Eric George Miller . . . [London,] Priv. print. 1927–30. 2 v in 4. **Q.60.95
Each volume issued in two volumes — text and plates.

Besterman, Theodore. A world bibliography of bibliographies. Oxford Univ. 1939. *Z1002.B568

Breycha-Vauthier, A. C. de. Sources of information; a handbook on the publications of the League of Nations. Columbia Univ. Press. [1939.] 118 pp. B.H. 792.53A

Tennessee valley authority, Library. A bibliography of the Tennessee valley authority, prepared by Harry C. Bauer, technical librarian. [Knoxville? 1935.] 25 numb. ll. *Z7164.P97T3
Mimeographed.

Washington, Public library. Vocations in biography. Washington. 1938.

Weitenkampf, Frank. The illustrated book. Harvard. 1938. 314 pp. B.H. 790.16=Z1023.W43 1938a

West, Herbert Faulkner. The nature writers; a guide to richer reading. Stephen Daye Press. 1939. 155 pp. B.H. 794.11A=Z6827.W51

Wolf, Gustav. Quellenkunde der deutschen Reformationsgeschichte. Gotha. 1915–1923. 3 v. in 4.

## Biography

### *Single*

America y Hostos. Colleccion de ensayos acerca de Eugenio Maria de Hostos. Habana, Cuba. 1939.

Angeli, Diego. I Bonaparte a Roma. Milano. [1938.]

Bordeaux, Paule Henry. Marie Stuart. Paris. [1938.] 2 v. Plates. DA787.A1B65

Bourgoing, *Baron* de. Marie-Louise impératrice des Français, 1810–1814; lettres et documents oubliés et inédits. Paris. 1938. viii, 230 pp. DC216.2.B65

Búlnes, Gonzalo. Bolivar en el Perú. Madrid. 1919.

Caccialupi, Pietro. Il dominatore dell'infinito (Guglielmo Marconi). Milano. [1930.]

Corselli, Rodolfo. Cadorna. Milano. [1937.]

Dalpiaz, Vigilio. Cardinal Merry del Val. Burns Oates Washbourne. [1937.]

Daudet, Léon A. La vie orageuse de Clemenceau. Paris. [1938.]

Donworth, Albert B. The reason why Columbus sailed. Boston, Todd Co. [1939.]

Ebeling, Hans. Ernst Wiechert. Berlin. 1937.

Evelyn, John. The life of Mrs. Godolphin. . . . edited by Harriet Sampson. Oxford Univ. 1939.

Ewen, C. L'Estrange. Raleigh's last adventure. [London,] The author. 1938.

Farnum, George R. Holmes — the soldier-philosopher. [Brooklyn, N. Y., American Law Book Co. 1939.]
Reprinted from the February 1939 issue of "The Lawyer."

— Louis D. Brandeis — a chapter closed. [Brooklyn, N. Y., American Law Book Co. 1939.]
Reprinted from the April 1939 issue of "The Lawyer."

Fiori, F. Giacomo. Lorenzo il magnifico. Firenze. [1937.]

Gaxiola, Francisco Javier. El presidente Rodriguez (1932–1934). México. 1938. 603 pp. F1234.R677

Grunwald, Constantin de. La vie de Metternich. Paris. 1938. 345 pp. DB80.8.M57G78

Howe, Sonia Elizabeth. Lyautey du Tonkin au Maroc par Madagascar et Sud-Oranais. Paris. 1938.
Translated from the English.

Jaeger, Werner. Demosthenes. Univ. of California. 1938.

Jennings, Alphonse J. Hors la loi! . . . la vie d'un outlaw American racontée par lui-même. Paris. [1936.]
Translated "from the American and the slang."

Marburg, Theodore. The story of a soul . . . based, in outline, on Edith O'Shaughnessy's "Life of Marie Adelaide, grand duchess of Luxemburg" and on the official proceedings of the Luxemburg parliament. Dorrance. [1938.] 100 pp.
PS2359.M756S8 1938a

Nabonne, Bernard. La vie privée de Robespierre. [Paris. 1938.] 254 pp. DC146.R6N3

Neely, Rae S. Marguerite: the sister and the wife of kings. Univ. of Georgia Press. 1939.
The subject is Marguerite d'Angoulême, Queen of Navarre, 1492–1549.

Nichols, John Benjamin. Edward Garfield (1575–1672) of Watertown, Mass. Washington. 1939.

Santavenia, Emeterio Santiago. Bolivar y las Antillas Hispanas. Madrid. 1935.

Strano, Titina. Isabella d'Este, marchesa di Mantova. Milano. 1938. [9]–274 pp. Plates.
DG540.8.I7S8

Strowski, Fortunat Joseph. Montaigne; sa vie publique et privée. Paris. [1938.] 283 pp. Plates. PQ1643.S76 1938

Suarez, Georges. Briand; sa vie, son œuvre, avec son journal. Paris. [1938–1939.] 3 v.

Thiry, Jean. La chute de Napoleon 1er. Paris. 1938.

Vianello, Carlo Antonio. La vita e l'opera di Cesare Beccaria, con scritti e documenti inediti. Milano. 1938. 289 pp.
HV8661.B5V5

Weyl, Nathaniel, and Sylvia Weyl. The reconquest of Mexico. Oxford Univ. 1939.
A first-hand study of the achievements of President Cardenas in the reconstruction of Mexico, particularly along the lines of worker control of industry.

Yonge, Charlotte Mary. Unknown to history; a story of the captivity of Mary of Scotland. Macmillan. 1906.

### *Collective*

American Women. The standard biographical dictionary of notable women. V. III. 1939–40. Los Angeles, American Publications. 1939. 1083 pp. B.H. 644.47

Cammaerts, Emile. The keystone of Europe; history of the Belgian dynasty, 1830–1939. London, Davies. [1939.]

Jackson, James, *1777–1867*. Hon. Jonathan Jackson, his wife, and many members of his family. Notes and reminiscences, printed for his descendants. Boston, Mudge. 1866. 32 pp. *CT275.J275J3

Michie, Allan A., and Frank Ryhlick. Dixie demagogues. Vanguard. [1939.]

National cyclopaedia of American biography. Vol. 27. New York, James T. White Co. 1939. 486 pp. B.H. 370.1=4340.112

Saint-René Taillandier, *Mme.* Madame de Sévigné et sa fille. Paris. [1938.] 300 pp.
PQ1925.S3

Summers, Richard Aldrich. Conquerors of the river. Oxford Univ. [1939.] 11–195 pp. Plates. PZ7.S955 Co

Who's who. 1940. London, Black. [1939.] 3563 pp. B.H. 644.2=2439a.50

Who's who in colored America. 5th edition. 1938–40. Brooklyn, N. Y. [1940.] 608 pp.
B.H. 644.53

Who's who in Japan. 1939/40. Tokyo. 1939. 1119 pp. B.H. 644.27

### *Memoirs. Letters*

Benjamin, René. Chronique d'un temps troublé. Paris. [1938.] 5, 240 pp.
PQ2603.E56C5 1938
Letters found by a soldier in November 1937 in the ruins of an Arabian village after the floods in Syria.

Cendrars, Blaise. La vie dangereuse. Paris. [1938.] [9]–278 pp. PQ2605.E55V5 1938
Memoirs of various adventures, during and after the first World War. Includes a reminiscence of Antoine de Saint-Exupéry.

Cicognani, Bruno. L'omino che à spento i fochi. Milano. [1937.] 272 pp.
PQ4809.I44O5 1937

Daniels, Josephus. Tar heel editor. Univ. of North Carolina. 1939.
This first volume of the autobiography of the former Secretary of the Navy covers his early years in the South, and extends through his life as editor in Raleigh, North Carolina, in 1885–1893.

Fiske, John, *1842–1901*. The personal letters of John Fiske. Cedar Rapids, Iowa, Torch Press. 1939.
A small edition for members of the Bibliophile Society.

Gitlow, Benjamin. I confess; the truth about American communism. Dutton. [1940.]

Lawrence, T. E., *1888–1935*. T. E. Lawrence to his biographer, Robert Graves; information about himself, in the form of letters, notes and answers to questions, edited with a critical commentary. Doubleday, Doran. 1938. ix, 187 pp.
D568.4.L45A44

Ogden, George W. There were no heroes: a personal record of a man's beginning. Dodd, Mead. 1940.
Reminiscences of rough frontier life in Eastern Kansas.

Peake, Arthur Samuel, *1865–1929*. Recollections and appreciations . . . Edited by Wilbert F. Howard. London, Epworth Press. [1938.]

Ruffo, Titta. La mia parabola. Milano. [1937.]

Sanctis, Francesco de, *1817–1883*. Lettere dall'esilio (1853–1860); raccolte e annotate da Benedetto Croce. Bari, Gius. 1938.

## Business

*These books are to be obtained at the Business Branch, 20 City Hall Ave.*

Adams, Mildred. Getting and spending; the ABC of economics. Macmillan. 1939. 125 pp. NBS

Air annual of the British Empire 1939. Pitman. 1939. 480 pp. **TL501.A28

**American bar**; a biographical directory of the leading lawyers of the United States and Canada. Minneapolis, Fifield. [1939.] 1208 pp. **K3.A52

**Aurner**, Robert R. Effective business correspondence; 2d edition. South-Western Pub. Co. [1939.] 629 pp. NBS

**Barnouw**, Erik. Handbook of radio writing; an outline of technique and markets in radio writing in the United States. Little, Brown. 1939. 306 pp. NBS

**Bidwell**, Percy W. The invisible tariff. Council on Foreign Relations. 1939. 286 pp. NBS

A study of the control of imports into the United States: prepared under the auspices of the American coordinating committee for international studies.

**Bryan**, Leslie A. Principles of water transportation. Ronald Press. 1939. 429 pp. NBS

**Carpenter**, H. G. The letters of an investment counsel to Mr. and Mrs. John Smith. Harper. 1940. 196 pp. NBS

**Corporation trust** company. What constitutes doing business by a corporation in states foreign to the state of its creation. Corporation Trust Co. 1939. 181 pp. **HD2777.C83

**Fairchild**, Fred P., *and others*. Elementary economics; 4th edition. Macmillan. [1939.] 2 v. NBS

**Gordon**, Leland J. Economics for consumers. American Book Co. 1939. 638 pp. NBS

**Gras**, Norman S. B., and Henrietta M. **Larson**. Casebook in American business history. Crofts. 1939. 765 pp. NBS

**Guise**, Cedric H. The management of farm woodlands. McGraw-Hill. 1939. 352 pp. NBS

**Hat life** year book, 1940. New York. [1940.] 184 pp. **TS2182.H36

**Herbert Fry's** royal guide to the principal London and other charities. London, Churchman Pub. Co. 1939. 321 pp. **HV245.A2.H53

**Hobbs**, Clarence W. Workmen's compensation insurance; 2d edition. McGraw-Hill. 1939. 707 pp. NBS

**Indian year book**, 1939/40. Bombay & Calcutta. [1940.] 1265 pp. **HA1724.I39

**Institute of women's professional relations.** Directory of colleges, universities and professional schools, offering training in occupations concerned with business and industry, compiled by Grace Nichols . . . New London, Conn., Institute of Women's Colleges. 1937. 447 pp. **L901.I59

**Jacobs**, Lewis. The rise of the American film; a critical history. Harcourt, Brace. [1939.] 595 pp. NBS

**Kimber**, Albert W. Foreign dollar bonds, 1940. New York, White, Weld. [1940.] 113 pp. **HG4707.K49f

**Lehman-Haupt**, Hellmut, *and others*. The book in America. Bowker. 1939. 453 pp. NBS

A history of the making, the selling, and the collecting of books in the United States.

**Malott**, D. W., and B. F. **Martin**. The agricultural industries. McGraw-Hill. 1939. 483 pp. NBS

**Mandel**, H. Robert. Real estate management; a manual for profitable property operation. Ronald Press. [1939.] 215 pp. NBS

**Mead**, Edward S., and Julius **Grodinsky**. The ebb and flow of investment values. Appleton-Century. 1939. 513 pp. NBS

**Myers**, Lawrence S. The manufacturer and insurance. Cincinnati, National Underwriter. 1939. 273 pp. NBS

**Nugent**, Rolf. Consumer credit and economic stability. Russell Sage Foundation. 1939. 420 pp. NBS

**Patterson**, Ernest M. The economic bases of peace. McGraw-Hill. 1939. 264 pp. NBS

**Reddaway**, W. B. The economics of a declining population. Macmillan. 1939. 270 pp. NBS

**Satterlee**, Herbert L. J. Pierpont Morgan; an intimate portrait. Macmillan. 1939. 595 pp. NBS

**Sharp**, Malcolm, and Charles D. **Gregory**. Social change and labor law. Univ. of Chicago. [1939.] 175 pp. NBS

**Sheldon's** retail trade of the United States. New York, Phelon. [1940.] 1174 pp. **HD9950.S54

**Sporting goods** trade directory. St. Louis, Spink. 1939. 692 pp. **GV744.S76 1940

**Standard insurance** directory of New England. Boston, Standard Pub. Co. 1939. 1148 pp. **HG8526.A11.S78

**Taubman**, Howard. Music as a profession. Scribner. 1939. 320 pp. NBS

**Van Metre**, T. W. Transportation in the United States. Foundation Press. 1939. 403 pp. NBS

**Vitray**, Laura, *and others*. Pictorial journalism. McGraw-Hill. 1939. 437 pp. NBS

**Ybarra**, T. R. America faces south. Dodd, Mead 1939. 321 pp. NBS

## Children's Books

**Angeli**, Marguerite de. Skippack School. Doubleday, Doran. 1939. Illus. yD284s

The story of a famous Mennonite schoolmaster in the early days of Pennsylvania.

**Boylston**, Helen Dore. Sue Barton, rural nurse. Little, Brown. 1939. Illus. yB792sr

**Buff**, Mary Marsh and Conrad **Buff**. Kobi. Viking. 1939. Illus. yB929k

The life of a herdboy in the high Alps.

**Burton**, Virginia Lee. Mike Mulligan and his steam shovel. Houghton, Mifflin. 1930. Illus. yo94.B974

An amusing picture book.

**Conklin**, Groff. All about houses. Messner. [1939.] Illus. 194 pp. y72.C752

A complete description of how houses are built.

**Desmond**, Alice Curtis. Lucky llama. Macmillan. 1939. Illus. yD464L

An appealing story of how Cachi, an Indian boy of Peru rescued his sacred llama.

**Doone**, Radko. Red Beards of the Yellow River. Macrae-Smith. [1939.] yD661r

Kidnapped and held for ransom, a Chinese and an American boy meet among Chinese outlaws.

**E-Yeh-Shure**. I am a Pueblo Indian girl. Morrow. 1939. Illus. y970.1.E97

A poetic interpretation of Pueblo life by a young Indian girl. The colored illustrations are by artists of different Indian tribes.

**Ford**, Lauren. Ageless story. Dodd, Mead. 1939. Illus. y23.F699

The story of the boyhood of Christ accompanied by Gregorian music and the colored illustrations of Lauren Ford.

Gatti, Attilio. Saranga. Scribner. 1939. Illus.
A story of the African jungle. yG2628s

Hawkins, Sheila. Appleby John. Harper. 1939. Illus. 93 pp. y094.H394
How a poor simpleton became the miller's helper.

Hill, Mabel Betsy. Surprise for Judy Jo. Stokes. 1939. Illus. yH647s
Another Apple Market Street story.

Hoadley, Ray. How they make a motion picture. Crowell. 1939. Illus. 119 pp. y791.H678

Larigaudie, Guy de. Flivver to Cambodia. Putnam. [1939.] Illus. 182 pp. y950t.L323
Two French Boy Scouts take a long trip to Asia.

Lederer, Charlotte. Eagle's quest. Doubleday, Doran. 1939. Illus. yL473e
Recounts how early in the eighteenth century the son of exiled King Kakoczy of Hungary attempted to regain the throne.

Mandal, Sant Ram. Happy flute. Stokes. 1939. Illus. yM271h
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# More Books

The Bulletin of the Boston Public Library

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# More Books

The Bulletin of the Boston Public Library

APRIL, 1940

## Don Quijote's Library

VOLUME by volume and then by armfuls, a sixteenth-century library was once hurled through a window to be burned in a courtyard below. They were Don Quijote's books, "the authors of his mischief," in which he learned of knights and fair maidens and found an ideal that he was never to reconcile with reality. As though conjured up by one of those magicians against whom Don Quijote's housekeeper armed herself with holy water, these books, over three hundred years old, have been assembled for exhibition in the Treasure Room.

It was in the sixth chapter of the first part of *El Ingenioso Hidalgo Don Quijote de la Mancha* that there took place the "pleasant and grand scrutiny made by the priest and the barber." Here Miguel de Cervantes enumerated the popular works, so familiar to his readers that his mention of them was extremely casual and in some cases incomplete. A full title or an author's name were not necessary to a public which read and re-read the well-known novels of chivalry, the pastoral romances, and the historical epics of the soldier poets. Cervantes's list is an invaluable document of contemporary literature, but has been a problem to all annotators. Many of the works, extremely rare now, might long since have been forgotten, had he not thus given them fame for all time.

Part of the genius of the great creator of Don Quijote consisted in the ability to withdraw his own personality in favor of his characters. Nothing so pedantic as serious criticism would have been in the spirit of *Don Quijote*. For that reason these books are not judged by Cervantes, but by a picked group of self-appointed literary critics: a priest, a surgeon-barber, a housekeeper, and Don Quijote's niece. Pero Pérez, the priest, referred to as "el Señor Licenciado" because he was "a learned man and a graduate of Sigüenza," is well read and unexpectedly tolerant. The barber, "Maese Nicolas," although easily led to agree with his friend the priest, saves more than one book from the flames by a timely comment. One might almost suspect that he has a secret longing to delve into them privately himself, for he always enthusiastically offers to take home for safekeeping those volumes which are not to be destroyed. Don Quijote also had "una ama," a housekeeper, who comes to the sacrifice with superstitious dread of the enchantments the

books have worked upon her master, and yet with relish for the proceedings which are to rid the house of them forever. Her fears, exaggerations, and humorous misquotations are Cervantes's masterly way of picturing the ignorance of the forward servant. The "sobrina," Don Quijote's niece, who provides the keys to the library, is not quite twenty. She willingly gives authority for the trial of the books, although she too, like the housekeeper, knows their contents but vaguely.

In his library "the ingenious gentleman" used to read from "sunset to sunrise and from sunrise to sunset," until his imagination was full of "enchantments, battles, single combats, challenges, wounds, courtships, amours, tempests, and impossible absurdities." Here were gathered, we are told, "about one hundred volumes in folio, very well bound, besides a great many small ones." Of these, about thirty-two are named in the chapter; the exact number is not ascertained, since some of the obscure references to subject matter may be applied to more than one book well known in Cervantes's day. There is no one library today which possesses all the titles; and perhaps only two collections in America can reproduce Don Quijote's books in such entirety as the present exhibit in the Treasure Room. No less than twenty-two titles are included in the exhibit; and, in addition, the Library has several editions of some of the works. Nearly one hundred volumes have been placed on view in the showcases, and about one-half of these may have been seen by Cervantes himself, since they were printed before the appearance of Part I of *Don Quijote* in 1605.

George Ticknor was an enthusiastic admirer of Cervantes; it is natural, therefore, that this library should be especially rich in editions of the great classic. These include: the second issue of Part I published by Juan de la Cuesta in Madrid in 1605 shortly after the first printing; the first Valencia edition of that same year; the valuable 1608 edition revised by the author; and the extremely rare first edition of Part II printed in 1615, one year before the author's death. To Ticknor's own books have been added more recent editions. The most important of these have been placed in the cases. Especially interesting are the illustrated copies. The first to have engravings was a Dutch edition of 1657. The earliest engravings to appear in a Spanish edition were those of Gaspar Bouttats, Antwerp 1662. Cruikshank illustrated the 1824 English edition; but the Doré pictures are even more familiar, especially the one in which he drew Don Quijote in his library, surrounded by the creatures of his imagination. Beside the latter may be seen a modern French artist's quite different conception of the disposal of the library — a woodcut by Hermann Paul, in a limited edition of 1929. But perhaps most striking of all are the illustrations by E. McKnight Kauffer in the 1930 edition of the Nonesuch Press, for by their contrast with the others they bring out most clearly the undying triumph of Cervantes's hero. The Don Quijote drawn in the old Dutch engravings was as remarkable a subject to the seventeenth century as he is to the impressionistic school of today. In all ages the old "hidalgo" ensures an appreciative public to the artist.

The first English translation of *Don Quijote*, Part I, was made by

Thomas Shelton in 1612. As with the original Spanish editions, the Library has the second printing of the first part which was published, together with the first edition of Part II, by Edward Blount in London in 1620.

## Amadis de Gaula, the Perfect Knight

THE visitor may, then, imagine the Treasure Room as transformed for the time being into Don Quijote's own study. As he looks at one book after another, he may hear all the comments of the little group — the priest, the barber, the niece, and the housekeeper in turn — just as Cervantes recorded them. The quotations used in the present article are not from Shelton's translation — which is somewhat outmoded — but from the revised English version by Charles Jarvis.

It will be remembered that during the cruel sentence on his beloved books Don Quijote was fast asleep, his tired bones relaxed after his harsh initiation into knighthood on his first sally:

> Whilst Don Quijote still slept on . . . they all went in, and the housekeeper with them . . . And no sooner did the housekeeper see them, than she ran out of the room in great haste, and immediately returned with a pot of holy water and a bunch of hyssop, and said: Señor Licentiate, take this and sprinkle the room, lest some enchanter, of the many these books abound with, should enchant us in revenge for what we intend to do, in banishing them out of the world. The priest smiled at the housekeeper's simplicity, and ordered the barber to reach him the books one by one, that they might see what they treated of; for, perhaps, they might find some that might not deserve to be chastised by fire. No, said the niece, there is no reason why any of them should be spared; for they have all been mischief-makers: it will be best to fling them out of the window into the court-yard . . . and there make a bonfire of them, and the smoke will offend nobody. The housekeeper said the same; so eagerly did they both thirst for the death of those innocents. But the priest would not agree to that, without first reading the titles at least.
>
> The first that master Nicholas put into his hands, was *Amadis de Gaul*, in four parts; and the priest said: There seems to be some mystery in this: for, as I have heard say, this was the first book of chivalry printed in Spain, and all the rest have had their foundation and rise from it; and therefore I think, as head of so pernicious a sect, we ought to condemn him to the fire without mercy. Not so, Sir, said the barber; for I have heard also, that it is the best of all books of this kind; and therefore, as being singular in his art, he ought to be spared. It is true, said the priest, and for that reason his life is granted him for the present.

*Amadis de Gaula* was the archetype of all Spanish novels of chivalry. Yet it was not first in printed form; the earliest known edition appeared in 1508 with the title *Los quatro libros del virtuoso caualiero Amadis de Gaula*,

years later than some of the other stories extant. The four parts were soon extended by various writers, until Amadis was, indeed, the father of a long line that lasted through twelve more books. Of doubtful authorship and nationality, reaching back for centuries as a legend, it established Amadis as the perfect knight. Both he and his lady Oriana became the models for the heroes of innumerable imitations. The tale belongs to the Greco-Asiatic cycle which was a favorite in Spain, having for background the Eastern and Asiatic courts with all their splendor and colorful atmosphere.

The earliest edition shown in the Treasure Room cases is one of the most attractive, profusely illustrated with quaint old woodcuts not more than two by three inches in size. It was printed in Venice by Juan Antonio de Sabia in 1533, and was edited, according to the colophon, by Francisco Delicado. The title-page, missing in this copy, has been cleverly copied in manuscript. The large woodcut decoration — a knight accompanied by a squire on foot with two horsemen following — had been used by the Crombergers in Seville for earlier editions of *Amadis*. It is repeated in each of the remaining three books in the volume, and these title-pages are in their original form.

Of all the translations — and there were many, in Italian and French especially — the outstanding one is that by Nicolas de Herberay, Seigneur des Essars, not only because it was well done, but also because of its interesting history. The Emperor Charles V and King Francis I of France, rivals and bitter enemies, had at least a mutual liking for novels of chivalry. Francis I, captured after the battle of Pavia in 1525, whiled away his time during his stay as a prisoner in Madrid with the reading of the first eight books of *Amadis*. Upon his return to France, so great had been his enjoyment of that hero's deeds, he ordered Nicolas de Herberay to translate them. By 1540 the first volume of the work was finished, and this, together with the succeeding volumes, was reprinted again and again.

In the Library are four large folio copies ranging in date from 1541 to 1548, printed in Paris. The first three — containing all eight books of the series — are the Herberay translations, with the translator's motto "Acuerdo Olvido," which led to a mistaken belief in an author of that name. There is a separate title-page for each book, but the most distinctive feature is the illustrations — delicate woodcuts, often repeated, one scene serving for many incidents, with many full page pictures interspersed throughout. Books X and XI, the story of Amadis de Grecia and his successors, by Feliciano de Silva, form the fourth volume, the work of another translator. The next set of the French version, with many of the same illustrations reduced, is one printed in Antwerp by Christopher Plantin in 1561. They are repeated again in a two-volume set with Books IX–XI in another Antwerp edition of 1572–73.

The Library has only one Spanish copy of the continuations of *Amadis;* but fortunately it is Book V, the best of the long line, written by Garci Ordóñez de Montalvo, the editor of the first four books. It is the *Libro primero de las sergas del muy esforçado caballero Esplandian,* printed in 1587. This edition has an attractive title-page in red and black with the usual large

woodcut of a mounted knight. But in spite of its superiority it shared the fate of all the Amadis series, and was, indeed, the first in the pile:

> Let us see that other that stands next to him. It is, said the barber, the *Adventures of Esplandian*, the legitimate son of Amadis de Gaul. Verily, said the priest, the goodness of the father shall avail the son nothing; take him, mistress housekeeper, open yon casement, and throw him into the yard, and let him give a beginning to the pile for the intended bonfire. The housekeeper did so with much satisfaction, and honest *Esplandian* was sent flying into the yard, there to wait with patience for the fire with which he was threatened.
>
> Proceed, said the priest. The next, said the barber, is *Amadis of Greece;* yea, and all these on this side, I believe, are of the lineage of Amadis. Then into the yard with them all, quoth the priest . . . Of the same opinion am I, said the barber; and I too, added the niece. Since it is so, said the housekeeper, away with them all into the yard. They handed them to her; and, there being great numbers of them, to save herself the trouble of the stairs, she threw them all, the shortest way, out of the window.

A hundred years before Don Quijote was led astray by the adventures of the wonderful knight Esplandian, the book had probably been read by one of the early explorers of the New World. For Americans, this novel has a special interest. Here for the first time was used the word California, and it is from the description of this imaginary place that California is supposed to have received its name. The account, which occurs in Chapter CLVII, was — as modern Californians would heartily agree — appropriate enough: "To the right of the Indies was an island called California located very near the terrestrial paradise."

Edward Everett Hale evidently once wrote an article on this subject, for in a letter to Ticknor, inserted in a later edition of the *Esplandian* he states: "I have availed myself of your kindness by using this in translations which I have now made of every passage relating to California . . . My paper excited some curiosity in California, and the antiquaries there have adopted the theory, I believe, without exception."

## Mirrors of Chivalry

MASTER Nicholas now came upon another group of novels of chivalry. The first of these must have been a large folio, heavy in weight as well as in content, for the priest said:

> What tun of an author is that? . . . That is, answered the barber, *Don Olivante de Laura.* The author of that book, said the priest, was the same who composed *The Garden of Flowers;* and in good truth I know not which of the two books is the truest, or rather the least lying; I can only say that this goes to the yard for its arrogance and absurdity.

The "tun of an author" was Antonio de Torquemada. *Don Olivante de Laura,* which the Library lacks, was printed but once, in 1564; not to have been printed at least twice was in itself enough condemnation at a time when such novels were devoured by a not-too-discriminating public. The *Jardin de Flores Curiosas* was much more successful. It is a miscellany of strange facts collected in the form of six colloquies which take place among three young men. Merely a glance at its contents corroborates the priest's decision. Torquemada avoided anything that was not startling, and chose the miraculous, the freaks of nature. At the beginning he listed, in alphabetical order, one hundred and sixty-four authors as authorities for all he said. Cervantes may have had this in mind when he wrote in his prologue to *Don Quijote,* "Nor do I know what authors I follow in it, so that I may put them at the beginning, as they all do, with the letters A B C, beginning with Aristotle and ending with . . . Zeuxis."

Immediately the work became popular. Chappuys translated it into French in 1582; and in 1590 appeared an Italian version by C. Malespina. In 1600 Lewes Lewkenor translated it into English and called it *The Spanish Mandeville,* no doubt because it reminded him of the early traveler's tall tales. It must have continued to satisfy the popular thirst for marvels, for it was absolutely prohibited on the Index of 1677, and was still listed on that of 1790.

Ticknor owned two copies of the Antwerp edition of 1575, to which has since been added the first edition, printed in Salamanca in 1570. It is a well-preserved volume bound in blue morocco with gilt tooling. The Library has also an Italian version, printed in 1612, and a copy of the English translation edited by Ferdinand Walker in 1618.

The next three books went to the fire; the fourth was banished:

> This that follows is *Florismarte of Hyrcania,* said the barber. What! is Señor Florismarte there? replied the priest: now, in good faith, he shall soon make his appearance in the yard, notwithstanding his strange birth and chimerical adventures; for the harshness and dryness of his style will admit of no excuse. To the yard with him, and this other, mistress housekeeper. With all my heart, dear Sir, answered she, and with much joy executed what she was commanded.
>
> This is *The Knight Platir,* said the barber. That, said the priest, is an ancient book, and I find nothing in him deserving pardon; let him keep the rest company without more words: which was accordingly done. They opened another book, and found it entitled *The Knight of the Cross.* So religious a title, quoth the priest, might, one would think, atone for the ignorance of the author; but it is a common saying, The devil lurks behind the cross; so to the fire with him.
>
> The barber, taking down another book, said: This is *The Mirror of Chivalry.* Oh! I know his worship very well, quoth the priest. Here comes Señor Reynaldos de Montalvan, with his friends and companions, greater thieves than Cacus; and the twelve peers, with the faithful historiographer Turpin. However, I am only for condemning them to perpetual banishment, because they contain some things of the famous Mateo

LIBRO PRIMERO
DE LAS SERGAS DEL MVY ESFORCADO
CAVALLERO ESPLANDIAN,
hijo del excelente Rey Amadis de Gaula.

AORANVEVA MENTE EMENDADAS ENESTA
Impreſſion, de muchos errores que en las Impreſsiones paſſadas auia.

EN BVRGOS.

Impreſſo con licencia, en caſa de Simon de Agnaya.
Anno MD. LX XX VI I.

*Title-page of "Las Sergas del Muy Esforçado Cavallero Esplandian," Burgos 1587*
*Facsimile Reduced*

> Boiardo's invention; from whom also the Christian poet Ludovico Ariosto spun his web: but if I find even him here, and speaking any other language than his own, I will show him no respect; but, if he speaks in his own tongue, I will put him upon my head.

*Felixmarte de Yrcania*, as it is more commonly entitled, is a romance in three parts by Melchor Ortega which went through two printings, one in 1556 and the other in 1557. The *Cronica del mui valiente y esforzado Caballero Platir*, first printed in Valladolid in 1533, was the fourth book in the Palmerin series, soon to be examined by Don Quijote's protectors.

*El Caballero de la Cruz* told the adventures of the invincible knight Lepolemo, son of the emperor of Germany, and was supposed to have been written by Xarton, an Arabian chronicler. That custom of attributing the novel to some fine-sounding fictitious name too often fulfilled its purpose of keeping a work anonymous. This book is an excellent example of the results. No less than three men have been "proved" to be its author. The first part, by Alonso de Salazar, appeared in Valencia in 1521.

By his vague reference to the *Espejo de Caballerias* Cervantes once more gave scholars a neat little problem. The allusions to the famous cousin of Roland, Reynaldos de Montalvan, hero of the *chansons de geste*, and to the twelve Peers of France, have finally led to the identification of the book. It is an inferior novel of chivalry based, as the priest ironically explains, on the false Turpin chronicle.

These novels of chivalry of the Carlovingian cycle are lacking in the exhibition. But in their place have been arranged the books which saved them from destruction — early Italian editions of Boiardo's *Orlando innamorato* and Ariosto's *Orlando Furioso*. As may be guessed from the priest's comment, these Italian classics suffered in translation:

> We would willingly have excused the good captain from bringing him [Ariosto] into Spain, and making him a Castilian; for he has deprived him of a great deal of his native value; and this is the misfortune of all who undertake to translate books of verse into other languages; for, with all their care and skill, they can never raise them to the pitch they were at in their first production.

The "good captain," Jerónimo de Urrea, served with Charles V in Germany, Flanders, and Italy. Only a part of his own work, a fairly good novel of chivalry, has been published. Hence his reputation has become established as that of a poor translator whose work survived merely because the original material withstood bad interpretation. Three early copies of his version are in the Ticknor Collection. All are illustrated with woodcuts and two contain portraits of Urrea. The earliest was printed in Lyon in 1550; the second, of 1553, is from the Italian press of G. G. de Ferrariis, and contains some of the same woodcuts used for the Plantin edition of *Amadis*, described above; the third was printed in Antwerp in 1558.

> I pronounce, in short [continued the priest], that this, and all

> other books that shall be found treating of French matters, be . . . deposited in some dry vault, until we can determine with more deliberation what is to be done with them; excepting *Bernardo del Carpio,* and another called *Roncesvalles,* who, if they fall into my hands, shall pass into the housekeeper's, and thence into the fire, without any remission. The barber confirmed the sentence, and held it for good, and a matter well determined, knowing that the priest was so good a Christian, and so much a friend to truth, that he would not utter a falsehood for all the world.

Here Cervantes was referring, not to the old versions of the legend of Roland, but those written by his contemporaries. The "Bernardo del Carpio" was a work by Augustin Alonso, not in the Library. It has sometimes been suggested that by "Roncesvalles" Cervantes might have meant the *Segunda Parte de Orlando* by Nicolas de Espinosa (also a captain in Charles V's army), of which there is an excellent copy printed in Antwerp in 1557 bound in with Urrea's translation of the *Orlando Furioso.*

Various imitations of the *Orlando* were written, among them one by Luis Barahona de Soto called *Primera parte de la Angelica,* a rare item of which the Library has the Granada edition of 1586. Barahona de Soto was considered by his contemporaries one of the best poets of his age. That feeling is reflected in the priest's exaggerated eulogy when the barber opened the *Tears of Angelica:*

> I should have shed tears myself . . . had I ordered that book to be burnt; for its author was one of the most famous poets, not of Spain only, but of the whole world, and translated some fables of Ovid with great success.

## The End of Knight-Errantry

THEY now turned to the long Palmerin series of novels, rivals of the *Amadis* in popularity.

> And so opening another book, the barber saw it was *Palmerin de Oliva,* and next it another called *Palmerin of England;* which the licentiate espying, said: Let this *Oliva* be torn to pieces and burnt, that not so much as the ashes may remain; but let *Palmerin of England* be preserved, and kept, as a singular piece; and let such another case be made for it, as that which Alexander found among the spoils of Darius, and appropriated to preserve the works of the poet Homer. This book, gossip, is considerable upon two accounts: the one that it is very good in itself; and the other, because there is a tradition that it was written by an ingenious King of Portugal. All the adventures of the Castle of Miraguarda are most excellent and artificial; the dialogue courtly and clear; and the decorum preserved in all the characters with great judgement and propriety. Therefore, Master Nicholas, saving your better

judgement, let this, and *Amadis de Gaul,* be exempted from the fire, and let all the rest perish without any further inquiry.

According to this, there need be no regret that *Palmerin de Oliva* is not in the Library; and in reality, although the first of the series, it had none of the outstanding qualities of the *Palmerin de Inglaterra* which is fourth in the series. For a long time, like the *Amadis,* the novel remained of unknown origin; France, Spain, and Portugal all claimed it. The tradition that it was written by "an ingenious king of Portugal" (Juan II) stimulated the search for its real author. Ticknor and his friend, the Spanish bibliographer Pascual de Gayangos, were only two of the many who made an attempt to end the controversy. Their theories have now been disproved. The author was a Portuguese, Francisco de Moraes, son of the Grand Treasurer of Portugal, who flourished in the middle of the sixteenth century. As early as 1581 Anthony Munday received his license to print an English translation upon which later English versions, such as that of Robert Southey in 1807, were based.

The Castle of Miraguarda referred to was, in the novel, the castle of the giant Almourol, in whose care Miraguarda, the fatally beautiful Spanish maiden, had been placed by her father And to prove that the pictures in these romances were not always figments of the imagination, the Castle of Almourol still stands in the middle of the Tagus river.

Just as they were about to throw all the rest away, the barber caught sight of one he had probably long wanted to read, and stopped the housekeeper:

> Not so, gossip, [he said] . . . for this that I have here is the renowned *Don Belianis.* The priest replied: This, with the second, third, and fourth parts, wants a little rhubarb to purge away its excessive choler; besides, we must remove all that relates to the Castle of Fame, and other impertinences of greater consequence, wherefore let them have the benefit of transportation, and as they show signs of amendment, they shall be treated with mercy or justice; in the meantime, neighbour, give them room in your house; but let nobody read them. With all my heart, quoth the barber.

In order to poke fun at the current fashion among writers of inscribing sonnets to one another — a practice which caused sixteenth-century works to be prefaced by many pages of laudatory verse — Cervantes also placed sonnets before his *Don Quijote.* But they came from the characters in the novels of chivalry, and were addressed to Don Quijote himself. In one of these, Don Belianis speaks:

> *In slashing, hewing, cleaving, word and deed*
> *I was the foremost knight of chivalry . . .*

This giving and receiving of numberless wounds on the part of the bellicose Don Belianis bothered the gentle knight, who was sure that not even magic surgery could have prevented him from being indelibly scarred. Another point also worried him. At the end of the fourth book, the author, Jerónimo Fernández, had promised more; many times Don Quijote "was seized with

the desire to take his pen and put an end to it; and no doubt he would have done it had not other and greater thoughts distracted him." Here again Cervantes was hitting at one of the vices of novels of chivalry — in which he also, fortunately, indulged, else there would never have been a Part II to the *Don Quijote.*

This novel about Don Belianis, the first part of which was published in Burgos in 1547, was translated into French and Italian, and in 1598 into English, with the title *The Honour of Chivalrie.* Charles V is said to have been especially fond of this knight, and no less a personage than Samuel Johnson guiltily admitted his enjoyment of this as well as other Spanish novels of the same type. The Library copy of the first two parts, Burgos 1587, shows in a very convincing way how much these books were read. Thumbed by countless readers, its lower edges are completely worn away. Although the first title-page is lacking, that to the second book, a replica of it, has a handsome woodcut of a sturdy mounted knight, with a distant castle visible in the background.

Don Belianis's love for the Sultan of Babylonia's daughter, Florisbella, led him into many weird adventures. The Castle of Fame, which the priest would remove, was made of precious metals and stones. It first appeared on wheels of silver drawn by huge elephants. Once it wafted Belianis through the air, and finally brought him and his followers to the siege of Troy. Jerónimo Fernández carried the imagination even beyond the bounds permissible in novels of chivalry.

After this, the barber had had quite enough:

> Without tiring himself any further in turning over books of chivalry, he bid the housekeeper take all the great ones, and throw them into the yard. This was not spoken to one stupid or deaf, but to one who had a greater mind to be burning them, than weaving the finest and largest web. And, therefore, laying hold of seven or eight at once, she tossed them out at the window.
>
> By her taking so many together, there fell one at the barber's feet; who had a mind to see what it was, and found it to be, *The History of the renowned knight Tirante the White.* God save me! quoth the priest, with a loud voice, is Tirante the White there? Give me him here, neighbour; for I make account I have found in him a treasure of delight, and a mine of entertainment. Here we have Don Kyrie-eleison of Montalvan, a valorous knight, and his brother Thomas of Montalvan, and the knight Fonseca, and the combat which the valiant Tirante fought with [the] Alano, and the smart conceits of the damsel Plazerdemivida, with the amours and artifices of the widow Reposada; and madam the empress in love with her squire Hypolito. Verily, gossip, in its way, it is the best book in the world: here the knights eat and sleep, and die in their beds, and make their wills before their deaths; with several things which are wanting in all other books of this kind. Notwithstanding all this, I tell you, the author deserved, for writing so many foolish things

seriously, to be sent to the galleys for all the days of his life; carry it home, and read it, and you will find all I say of him to be true.

Thus, in this entertaining purge of a library, the last of the novels of chivalry to be saved was *Tirant lo Blanch,* the earliest ever printed; there was an edition published in Valencia and another in Barcelona during the last decade of the fifteenth century. Written by Johanot Martorell, and finished by Martí Johan de Galba, the work has features unusual to this type. It had a definite historical background in the chronicles, especially that of Muntaner. Tirant is educated to knighthood by a hermit. Thus, in chapter after chapter at the beginning of the book, is recorded the whole chivalric code. From this Don Quijote could learn all the rules of his chosen career. Tirant dies; he makes a will; there are no continuations. All these were extraordinary and unprecedented qualities. Cervantes must have read, and read thoroughly, this famous tale, in order to have so familiarly recalled detailed portions of it. But then, who could have resisted the temptation to know about a knight named Kyrie-eleison (both he, and his brother, whom Tirant overcame, were giants); or to learn of a mischievous and outspoken damsel with the appellation, "Light of my Life"?

## Of Shepherds and Shepherdesses

NOW that the folio volumes were disposed of, there arose another great problem: what to do with the little books that remained.

These, said the priest, are probably not books of chivalry, but of poetry: and opening one, he found it was the *Diana* of George Montemayor, and said (believing all the rest to be of the same kind): these do not deserve to be burnt like the rest; for they cannot do the mischief that those of chivalry have done; they are works of genius and fancy, and do nobody any hurt. O Sir, said the niece, pray order these to be burnt with the rest; for should my uncle be cured of this distemper of chivalry, he may possibly, by reading these books, take it into his head to turn shepherd, and wander through the woods and fields singing and playing on a pipe; and, what would be still worse, to turn poet, which they say is an incurable and contagious disease. The damsel says true, quoth the priest, and it will not be amiss to remove this stumbling-block and occasion out of our friend's way. And since we begin with the *Diana* of Montemayor, I am of opinion not to burn it, but to take away all that treats of the sage Felicia, and of the enchanted fountain, and almost all the longer poems; and leave him the prose in God's name, and the honour of being the first in that kind of writing.

Montemayor's *Diana* was not only the first but probably the best of the Spanish pastoral romances, a type which, having as its model Sannazzaro's *Arcadia,* became the vogue in nearly every European country. Like the novels of chivalry, these too suffered from innumerable continuations and bad imita-

tions, and undoubtedly would have profited by the creation of a shepherd Don Quijote, had the more vigorous forms not soon replaced them. George Montemayor was a Portuguese who served Maria of Portugal, both at home and in Spain when she became the second wife of Philip II. His work, translated into many languages, had some influence in England, and is known to Shakespeare scholars for the story of Felix and Felismena, so like the plot of *Twelfth Night*.

The sage Felicia of whom the curate did not approve had powers like those of the sorcerers in the novels of chivalry. Whenever the loves of the shepherds and shepherdesses became hopelessly entangled, they made a little journey to Felicia and there by magic all was solved.

The book is entitled *Los siete libros de la Diana*. The copy on view is the rarest in all this selection from Don Quijote's library. It is the first known edition, and for long has been the subject of controversy. Ticknor, misled by a date 1542 which appears upon the title-page, claimed for it an improbable priority over all other editions. It is more likely, however, the edition recorded in the British Museum, which has now been established as the first known *Diana*, printed in Valencia about 1559 by Juan Mey.

There are four other editions of the Diana on display, all of which appeared before *Don Quijote*, and range in date from 1568 to 1598. This last is an English translation by Bartholomew Yong. There are also five seventeenth-century Italian and French editions dating from 1611 to 1622.

The one familiar to Cervantes was not the first known edition; this is evident in a statement which he makes in the fifth chapter of Part I. In this, Don Quijote, weary and sore from his second adventure with the silk merchants, is being led home upon a friendly laborer's donkey. All efforts of the kind-hearted neighbor to learn the reason for his plight bring forth from the newly dubbed knight only such answers as his book heroes had given. Thus he repeats the words of Abindarráez "as he had read them in the *Diana*." This is the famous tale of the honorable captive Abindarráez, which was not included in the first edition, but was interpolated in later ones.

Of the two continuations to the *Diana* in Don Quijote's possession, one was saved, the other burned:

> This that follows, said the barber, is the *Diana*, called the Second, by [the] Salmantino; and another of the same name, whose author is Gil Polo. The Salmantinian, answered the priest, may accompany and increase the number of the condemned; to the yard with him; but let that of Gil Polo be preserved, as if it were written by Apollo himself.

The "Salmantino" was Alonso Pérez, a physician, who, three years after his friend Montemayor's death, carried on the seven original books. Inferior in quality, it was completely overshadowed by another continuation published in that same year, called *La Diana Enamorada*. Its author, Gil Polo, upon whose name the priest made his pun, was a Valencian, but not the professor of that name whom Ticknor named as the author. Montemayor had written beautiful prose; Gil Polo's poetry is thought by some to be superior.

Many who have chosen to analyse *Don Quijote* have been led astray, but the priest's ironical comments on one book of pastoral poetry, *Los diez libros de Fortuna de amor,* by Antonio de Lo Frasso, was the direct cause of a curious and rather expensive mistake. The priest spoke as follows:

> By the holy orders I have received, since Apollo was Apollo, the muses muses, and the poets poets, so humorous and so whimsical a book as this was never written; it is the best and most singular of the kind that ever appeared in the world; and he who has not read it, may reckon that he never read anything of taste; give it me here, gossip; for I value the finding it more than if I had been presented with a cassock of Florence satin.

In 1740, Pedro Pineda, completely disregarding the merciless criticism of Lo Frasso which Cervantes had made in his later work the *Viaje del Parnasso* (the first edition of which is on exhibit) took this passage seriously. He published in London a costly de luxe edition filled with full-page engravings. The copies in the two-volume set in the Treasure Room belonged to Robert Southey. Aside from that, their chief value now consists in being one of the Cervantists's jokes.

The barber now proceeded to the better pastoral novels: the *Shepherd of Iberia,* the *Nymphs of Enares,* the *Shepherd of Filida,* and the *Cures of Jealousy.* The Library lacks the first two. The *Pastor de Filida,* which the priest called an "ingenious courtier," which should be "laid up as a precious jewel," was one of the best of its kind, and its author, Gálvez de Montalvo, was a friend of Cervantes. They exchanged compliments. In his own pastoral novel, *La Galatea,* in the "Canto de Caliope," Cervantes praised him very highly; Gálvez de Montalvo returned the compliment with a laudatory sonnet which appears at the beginning of *La Galatea.* This work of Cervantes, also in Don Quijote's library, escaped the fire, but not a little mild criticism from the author himself. Of this book, which Cervantes liked best of all his works, the priest says:

> That Cervantes has been a great friend of mine these many years, and I know that he is better acquainted with misfortunes than with poetry. His book has somewhat of good invention in it; he proposes something, but concludes nothing; we must wait for the second part, which he promises; perhaps, on his amendment, he may obtain that entire pardon which is now denied him; in the meantime, gossip, give him a recluse in your chamber.

The second part of *La Galatea* was never published.

Another book which the company discussed was *El Desengaño de Celos,* by Bartolomé López de Enciso. It is the dullest of the lot, but is nevertheless an attractive volume and a very rare one. The copy exhibited is the first edition printed in Madrid by Francisco Sánchez in 1586; and was the Cerdá y Rico copy, used by Pellicer, a famous Cervantes scholar, for his notes on *Don Quijote.*

In spite of the fact that Cervantes laughed at the writing of sonnets by one writer to another, he himself composed many. One of these appears in the *Romancero* of Pedro de Padilla. This, however, was not the work mentioned in Don Quijote's library; Padilla's *Tesoro de Varias poesias,* which was to be "carded and purged" but kept because "the author is my very great friend," may be seen in the 1587 Madrid edition. Francisco López Maldonado, whose *Cancionero* is highly praised by the priest, had also contributed a sonnet to *La Galatea.* Of those volumes which the Library lacks, this should, if possible, be added, for it would not only help to complete the Don Quijote group, but would also contribute to the excellent collection of *cancioneros* which the Library now owns.

## Heroes of History

BY the time that the tired censors came to the end of the pastoral novels, they were in no mood for caution, and began to throw the rest away ruthlessly. These were the volumes of epic poetry, based upon actual events, and written for the most part by the soldier poets, who, witnesses of the scenes they described, told of events in America and of battles and expeditions in Europe. Today they would receive no such commendations as the following:

> Here [said the barber] come three together! The *Araucana* of Don Alonso de Ercilla; the *Austriada* of John Rufo, a magistrate of Córdova; and the *Monserrate* of Cristóbal de Virués, a poet of Valencia. These three books, said the priest, are the best that are written in heroic verse in the Castilian tongue, and may stand in competition with the most famous of Italy; let them be preserved as the best performances in poetry Spain can boast of.

Copies of the three that were saved are all in the Treasure Room. The best and most valuable of these is *La Araucana.* The Library owns two sixteenth-century editions of it, and numerous later ones. Alonso de Ercilla was an adventurer of great physical courage and no mean poetical ability who took part in the wars of Peru and Chile against the Araucanian Indians. His experiences in America included not only an active part in the battles against the Indians, but also an exploration of the Chilean archipelago during which the Spaniards underwent great privation. The climax of his hardships came when he and another with whom he had quarreled were condemned to die, and were pardoned, according to the story, only when they reached the foot of the scaffold. Having returned to Spain, where he accomplished difficult diplomatic missions, Ercilla began to write his famous poem, which he had recorded in America on bits of paper, leather, or anything else at hand. He was sympathetic toward the Indians, about whom he told some interesting tales. Had Don Quijote ever finished his novels of chivalry, he would have found here adventures to equal those of any of his fictitious knights.

The poem was published in three parts over an interval of years, the first in 1578. The Library's earliest copy contains all three, and was printed in Barcelona in 1590–92 — still during the author's lifetime.

The portrait in the volume next to these is that of Juan Gutiérrez Rufo, author of *La Austriada*. This is the first edition of 1584, for which Cervantes also wrote a sonnet. Gutiérrez Rufo, somewhat of a rascal in his youth, finally joined the expeditions of Don Juan de Austria, whom he served as chronicler. These verses describe the exploits accomplished under that leader. He wrote in addition a book of apothegms which established his fame as a wit. One of his sayings, often quoted, concerns this first edition which is on exhibit. It was issued in five thousand copies. One day the author met a man who was insulted at Gutiérrez's failure to recognize him. Gutiérrez, in retaliation, inquired if he had read *La Austriada*. The stranger replied, no. "But," exclaimed Gutiérrez, "there are five thousand of them, and only one of you."

The *Monserrate,* by Cristóbal de Virués, was written sometime before 1587. The Ticknor copy is a second version revised by the author and called *El Monserrate Segundo*. It is a Milan imprint of 1602, and has upon its title-page a woodcut of Montserrat. This is not like the others, but religious in content; it narrates the Catalonian legend of the hermit Juan Garin, who killed the Count of Barcelona's daughter, and went through long and perilous trials on his journey of penance to Rome and back. The Count's daughter was miraculously restored to life, and the monastery of Montserrat was founded in thanksgiving.

There also went into the fire three other books which the priest did not have time to notice. They were "the *Carolea,* and *Leon of Spain,* with the *Acts of the Emperor,* composed by Don Louis de Avila, which without doubt must have been among those that were left; and, perhaps, had the priest seen them, they had not undergone so rigorous a sentence."

The *Carolea,* by Jerónimo Sampere, printed in Valencia in 1560, is the record of the victories of the emperor Charles V, especially of the struggle between the French and the Spanish; it ends with the Battle of Pavia. The *Primera y Segunda Parte de el Leon de España,* written, like the *Carolea,* in verse form, was by Pedro de la Vezilla Castellanos, and appeared six years later in Salamanca. It is based upon inscriptions (pictured in the volume) supposedly found near the city of León, and tells the very early history of that city. Of little poetic worth, it is chiefly known for its description of the tribute of the hundred damsels which León was forced, according to treaty, to give to the Moors.

It is believed that by "the Acts of the Emperor" Cervantes meant the *Carlo Famoso* by Luis Zapata. This is a poem of fifty cantos, said to be the first in which the discovery of the New World is treated; the first Valencia edition of 1566 is in the Treasure Room. Also shown are the *Comentarios* of Luis de Avila y Zuñiga, which are prose records of the wars in Germany during the years 1546 and 1547. There are copies in Spanish, Latin, and Italian, with maps and the famous plate showing Wittenberg. The earliest

copy was printed in Venice in 1548; the rest were all published in Antwerp in 1550.

Just at this point, however, the inspection was stopped by Don Quijote himself, who from his room "began to call out loudly, saying, Here, here, valorous knights, here ye must exert the force of your valiant arms, for the courtiers begin to get the better of the tournament." Rushing to quiet him, his friends found him laying furiously about with drawn sword. When they had put him back to bed by main force, the priest kindly prescribed rest before tomorrow's tournament; and having had his breakfast, the battered knight fell asleep again, leaving them all "in fresh admiration of his madness."

But that night the housekeeper burned all the books both on the heap in the yard and in the house too, even those which had not been examined; thus "was fulfilled the saying, 'that the just sometimes suffer for the unjust.'" Then they walled up the room; not a trace of it was left.

So passed Don Quijote's library. Yet, practical and unimaginative as she was, his niece thought up an explanation of its disappearance worthy of a knight who was later to ride midst moon and stars on a wooden horse:

> Within two days after, Don Quijote got up, and the first thing he did was to visit his books; and, not finding the room where he left it, he went up and down looking for it: he came to the place where the door used to be, and he felt with his hands, and stared about every way without speaking a word; but after some time he asked the housekeeper whereabouts the room stood, where his books were. She, who was already well tutored what to answer, said to him: What room, or what nothing, does your lordship look for? There is neither room nor books in this house; for the devil himself has carried all away. It was not the devil, said the niece, but an enchanter, who came one night upon a cloud . . . and alighting from a serpent on which he rode, entered into the room; and I know not what he did there, but after some little time, out he came, flying through the roof, and left the house full of smoke; and when we went to see what he had been doing, we saw neither books nor room.

ESTHER B. SYLVIA

# Ten Books

**Calvin Coolidge.** By Claude M. Fuess. Little Brown & Co. Boston. 1940. 522 pp.

To the books on Calvin Coolidge, written mostly during his term as President, and the more recent pithy biography by William Allen White, has been added a fully documented analysis of "the Man from Vermont." Claude M. Fuess, headmaster of Phillips Academy and himself an Amherst graduate, who has spent six years preparing his material, makes no attempt to present Coolidge in a new light. Instead there is an impartial weighing of the two extreme attitudes which Coolidge aroused. Mr. White has seen Coolidge as a "throwback to the more primitive days of the Republic." Mr. Fuess claims that his appeal and unusual success at vote-getting were based upon the fact that "he seemed to millions of so-called 'common people' to be just one of themselves established temporarily in a position of great power." The author has been the first to have access to Coolidge's letters to his father. Many of these are printed, as are also such newspaper comments as the Pulitzer Prize-winning editorial for 1923 by Mr. Frank W. Buxton. The chapters on the Boston Police Strike of 1919 and the Republican National Convention in 1920 contain an interesting fund of facts; but it is in his last chapter of appraisal that the biographer finally makes his decision about this President who has confounded even such psychologists as Gamaliel Bradford, because of a "secretiveness unparalleled among American statesmen." Mr. Fuess concludes that "among Calvin Coolidge's fine qualities two stand out above the others — common sense and sound character. He embodied the spirit and hopes of the middle class, could interpret their longings and express their opinions. That he did represent the genius of the average is the most convincing proof of his strength. Perhaps, in a democracy, such men make the most trustworthy leaders." The numerous illustrations include interesting shots like that of Coolidge plowing on the Vermont Farm. (*E. B. S.*)

**The Voice of Destruction.** By Hermann Rauschning. Putnam. 1940. 295 pp.

Herr Rauschning, who has become world-famous for his recent book *The Revolution of Nihilism,* here reports his own frequent conversations with Hitler, and several informal conclaves of the Nazi inner circle. Though jotted down after the meetings, these notes were often almost verbatim records of the Führer's words — a startling record, for Hitler's real policy, expressed in private with brutal frankness, foreshadowed very accurately the march of later events. "I shall make any treaty I require," he is quoted as saying in 1933. "It will never prevent me from doing at any time what I regard as necessary for Germany's interests." As early as 1934, he was retaining "for the time being" his enmity towards Bolshevism, but also admitting that an alliance with Russia might have to be his trump card. Even allowing for a certain venom probably inevitable after such a conversion as Herr Rauschning's, the picture is appalling. It is indeed a "voice of destruction" which can talk of "the future of bacterial warfare" and "the technique of depopulation" in conquered countries. The book as a whole shows Hitler as a ruthless leader, particularly dangerous because he rides "the crest of every favorable opportunity" without any definite aim. (*H. McC.*)

**These Rule France.** By Stanton B. Leeds. Bobbs-Merrill. 1940. 367 pp.

A Foreign correspondent who has lived in France for sixteen years, Mr. Leeds should be qualified to interpret the currents of political and social thought which determine the rise and fall of French ministries. The mainspring of all French politics, according to him, is a passionate desire for security from invasion. But resistance to the enemy without may involve encroachment on the freedom of the individual within. The shifting scene in the third Republic is nothing else than the struggle between those who believe in defending France by government from above and

those who put their faith in government from below. Poincaré, Tardieu, Doumergue, and Laval represent the first group, whereas the second includes such men as Herriot, Chautemps, and Blum. Daladier is intensely nationalistic and "the army's politician." Mr. Leeds also gives a survey of the writers and artists who influence French opinion, among them Maurras, Siegfried, Valéry, Gide, and Claudel. There are further sections on the financiers, the publicists, and the army and aristocracy.

**Prologue to War.** By Elizabeth Wiskemann. Oxford University Press. 1940. 332 pp.

THOUGH Miss Wiskemann's book was finished two weeks before the outbreak of the war, it is still a thoroughly interesting and informative review of Germany's pre-war preparations, especially east of the Axis. The sharply-contrasted reactions which she finds on east and west depend on differences in political and social structure, including the widely different rôle played by the Jews. The author, who is obviously well versed in the problems which she discusses, examines in turn Hungary, Roumania, the southern Slav states, Poland, the Ukraine, and the Baltic countries. In each case she gives a brief account of the nation's history, particularly from the racial viewpoint, then analyzes Nazi methods of penetration — which, as she remarks on one page, are "peculiarly monotonous to describe." In the course of the "undeclared war," Germany has systematically made commercial treaties to her own advantage; set up factories; stimulated German minorities in small countries to buy up land; and painstakingly fostered Nazi and anti-Semitic sentiment, even to the point of influencing elections in favor of German sympathizers. A shorter section of the book shows the effect of this campaign on western powers. Actually these chapters are almost entirely limited to Switzerland, among whose people, largely German-speaking though they are, a stolid but firm resistance to Nazism has lately developed. To them and to the other democratic countries, the author believes, the real issue in the war is not one of politics but of human dignity. (*H. McC.*)

**War in the Twentieth Century.** Edited by Willard Waller. Random House. 1940. 572 pp.

THIS symposium of able scholars and journalists examines all facts of the war problem. Professor Willard Waller introduces the articles with an analysis of modern war-time mentality, concluding that "nationalism is an anachronism." Harry Elmer Barnes's survey of the World War is based on documents published by new governments no longer anxious to conceal the secret treaties of their predecessors. Walter C. Langsam examines the chief events of post-war diplomacy down to the Munich agreement, emphasizing the fact that, "except for signing the anti-Comintern Pact," Germany and Italy "did little to irritate, let alone endanger, the U.S.S.R." In the view of Benjamin Higgins, Germany, through restrictions on international trade, was compelled to reduce importation and to fall back on a self-sufficiency program. One of the most comprehensive essays in the volume is Frances Winwar's interpretation of the arts in war time, in which she comments on movements from the founding of the *New Masses* through the red scare, the Jazz Age, the disillusion of Eliot's *Waste Land,* Dadaism, and Surréalism, to the dubious culture under Fascism. Other contributors discuss the rise of the Soviet state; the development of Fascism in its Italian and German varieties; the futility of the successive treaties among the Powers; and propaganda and social institutions. All the articles have in common an underlying liberalism. (*M. M.*)

**Dangerous Thoughts.** By Lancelot Hogben. Norton. 1940. 283 pp.

THE author is an English biologist already widely known through his *Mathematics for the Million* and *Science for the Citizen.* The present book, too, is largely scientific in subject matter; witness the chapters on John Wilkins, the seventeenth-century mathematician, and on his contemporary Sir William Petty, physician and political economist. The other essays deal with broader social questions, but they all make lavish use of experimentally determined facts. Considering the danger of declining population, for instance,

Professor Hogben reveals the psychological, physiological, and economic factors which are causing an alarming decrease in the birth rate. The chapter "Race and Prejudice" compares Nazi persecution and the intolerance of the "enlightened" English. The Eugenists are guilty of disseminating the theory that the English upper classes are racially superior to the less prosperous, and of discouraging scholarships for talented children who could not otherwise afford a higher education. Education, indeed, is one of the author's chief concerns. He pleads strongly for a broadening of curricula which takes into account the practical demands of a mechanized world. (*J. E.*)

**Christopher Columbus.** By Salvador de Madariaga. Macmillan. 1940. 524 pp.

For over four hundred years, the author complains, historical scholars have been trying to reconcile the documents about Columbus with what the discoverer wrote of his own life. And for the most part they have concluded that the "Very Magnificent Lord Don Cristóbal Colón," as he styled himself, was for some reason not telling the truth. Recognizing the authenticity of the Genoese documents, Señor Madariaga finds no way of explaining Columbus's evasiveness, his concealment of his nationality, and his apparent ignorance of Italian, except by considering him one of a family of exiled Spanish Jews which settled in Genoa in the fourteenth century. He finds the sincere Catholicism of the Admiral no drawback to this theory, as conversions were a commonplace in his time. On evidence which seems very tenuous, he shows the young seaman mingling in the Jewish-Catalan world of the Mediterranean and later associating in Lisbon with the master Jewish astronomers and map-makers at the Court of King John. Here his dreams of Oriental wealth and a sense of his own high destiny took definite shape; he became a Don Quijote ready to cross the Western Ocean on the strength of the prophecies of Esdras and a forgotten map by the Italian geographer Toscanelli. Spurned in Portugal, he sought help from Ferdinand and Isabella of Spain, and after eight years of petitioning received a small grant through the intervention of three converted Jews. Señor Madariaga interprets the lofty demands of the Capitulation of Santa Fé, coinciding with the final decree of exile against the remaining Spanish Jews, as his attempt to restore the prestige of his humiliated race. The account of the discovery itself, Columbus's subsequent rise to great place and fortune, and the three later voyages with their dismal outcome are based on his own letters and the histories of Navarrete and Las Casas. Contrary to the school of sentimental historians, the author does not hesitate to point out Columbus's conspicuous failure as an administrator. Only on his deathbed did the discoverer realize that the gold he had struggled for was an illusion and the liberation of Jerusalem an idle dream. (*E. L. A.*)

**Organized Labor and Production.** By Morris L. Cooke and Philip Murray. Harper. 1940. 277 pp. [9331.8073 A85.]

The joint work of a consulting engineer and a prominent labor leader, this volume looks ahead to "the next steps in industrial democracy," visualizing the future of American business under the new conditions created by the Wagner Act and the rulings of the National Labor Relations Board. Examining the industrial structure prior to 1935, the authors find the questionable practices of American labor offset by the equally illegal acts of management; the strike used in retaliation for the lockout, and the "slow-down" for the "stretch-out." Management itself they consider still badly equipped to deal with the problems of seasonal demands, mounting inventories, and irregular production. Questions of wages, hours, and elementary safety precautions — ideally matters for cooperative control — are subject to arbitrary executive decisions. Technical progress, particularly the increased use of electricity, has been adding to unemployment, and no provision is being made for the displaced worker. With the government's recognition of labor's right to organize, the underlying basis of indstrial discontent was swept away. In the clauses setting up the machinery for collective bargaining the authors see the way toward "a free society and a better

life." Scorning the idea that the measure will degenerate into "collective arguing," they point out management's need of the practical experience of the worker. They feel also that by understanding the problems of production and distribution labor will be able to shape its demands more intelligently. In fact, with a period of industrial peace, there may rise a new type of unionist, trained in the principles of "worker's education" and filled with a growing sense of national responsibility. (*E. L. A.*)

**The Insect Legion.** By Malcolm Burr. London, Nisbet. 1939. 321 pp.

The author is a British entomologist, who, after two years of collecting in tropical Africa, returned with eight thousand specimens for the British Museum. While the book is packed with scientific information, it makes highly entertaining reading, presenting the curiosities of insect life, the capacities of their sense organs, their habits of mating and breeding, their migrations, metamorphoses, and parasitism. The author describes the musical performance of the cicadas; and tells about the long flights of the Painted Lady, an English butterfly migrating from North Africa, and the American Milkweed Butterfly, which crossed the Atlantic as a stowaway. The miracle of the fireflies, which produce light with almost no heat; the swarms of Desert Locusts in Kenya in 1928; the mantis, which imitates a flower, and the grasshopper, which adapts its color to the changing hues of the grass; the butterfly, which tastes with its feet; the South American termite queen which lays seven thousand eggs a day; and the parthenogenesis of the Hymenoptera, are only some of the wonder tales. The important section on "Insects and Man" shows their immense power for evil as bearers of disease. The mosquito brought malaria and yellow fever; the flea was responsible for the Black Death and the louse for typhus in the Crimean and the World War; and the common fly carries a host of infections. However, man owes thanks to the useful insects — to mention only the silk-worm and the bee. The final section is a delightful history of entomological science from ancient Egypt to present-day United States.

**The Medical Career.** By Harvey Cushing. Little, Brown. 1940. 302 pp.

The author himself, before his death in October 1939, selected and edited the sixteen essays gathered in this volume. The most renowned brain surgeon of our time, Dr. Cushing had a remarkably wide range of interests, which included also the fields of medical history and bibliography. The first seven papers, originally addresses delivered on various occasions, deal with the broader social implications of the medical career. In the title essay the author deplores "the dearth of general practitioners throughout the land," due to the fact that many medical schools have been closed. "From Tallow Dip to Television" is a graceful review of Boston's medical and hygienic history between 1781 and 1931, which includes such high-lights as Dr. Jacob Bigelow's checking of cholera, Dr. Samuel Gridley Howe's pioneer work for the blind, Dr. Oliver Wendell Holmes's foreshadowing of antisepsis, and the discovery of anaesthesia. In other essays the author insists on the abiding importance of the family doctor; on the need for greater emphasis on the patient; and on the value of scientific treatises as historical and literary documents, expressing a wish that doctors today might recapture some of "the old-time spirit of scholarship." A chapter on neurologists and neuro-surgeons contains Dr. Cushing's views on the qualifications for his own specialty. Finally, the nine biographical sketches, which range from the eighteenth-century Albrecht von Haller to the Mayo brothers, show an astute sense of characterization; and where they concern the author's contemporaries — as in the case of Dr. Halsted of Johns Hopkins, the bibliophile Perry Williams Harvey, or Dr. William Councilman of Boston — they have also the touch of intimate reminiscence. (*M. M.*)

# Library Notes

## Gifts and Bequests

THE Library will welcome gifts or bequests of money or books — particularly for purposes for which the City of Boston is not itself in a position to appropriate funds.

Memorials in the form of book funds are simple to arrange. A few hundred dollars or a few thousand dollars (it matters not how much) are sufficient to establish a book fund to carry on the life interest of an individual or a group.

This is what a retired Boston fireman has recently done in appreciation of the aid and service which the Boston Public Library rendered to him during his active life here in Boston. His modest bequest will come with just as much sincerity and dignity as a larger one and is no less acceptable to the Library.

Citizens of Boston are invited to include their Library as a beneficiary when they are preparing their wills. The following clause is suggested:

> *I bequeath to the Trustees of the Public Library of the City of Boston the sum of ..... dollars in trust, the income to be applied by said Trustees to the purchase of books.*

The Director of the Library will be glad to discuss with any individual or group of individuals possible gifts or bequests. He will be glad also to suggest directions in which such can be used, if an individual does not already have in mind some definite plan.

## Poems and Letters of Burns

TWO rare posthumous publications of poems and letters by Robert Burns have been acquired by the Library. Both are in handsome bindings of dark green morocco.

*The Inventory* [*A.1279J.10] was published by Stewart & Meikle in Glasgow. It is not dated, but it contains a poem entitled "Lines written with a pencil on the Wall of one of the Apartments of the Palace of Scone, July 1799." It is probable that the volume was issued in that year. These verses, however, cannot have been written by Burns, who died three years before. "The Inventory," which Burns wrote at Mosgiel on February 22, 1786, is the only poem in this booklet which has been included in subsequent collections. The characteristic mischievous piece addressed to the surveyor of taxes and enumerating the poet's possessions on his farm, his illegitimate baby daughter among them, is here printed complete, without the expurgations of Dr. Currie's edition. The other poems are the third part of "The Dominie Depos'd," a satire in Burns's coarser vein; "The Plundered Lark," in the style of his compassionate "mouse" and "daisy" poems; and a delicate song. "Address to a Lily."

*Letters Addressed to Clarinda* [*A.1279J.9], published by T. Stewart in Glasgow in 1802, is the first edition of these frequently-reprinted love letters. Through a prospective biographer of the poet, who had borrowed them from Mrs. MacLehose (Clarinda), the letters came into the hands of the publishers and were printed without authorization. It was not till 1841 that the whole correspondence was published by the lady's grandson.

It was in 1787, at the house of Miss Nimmo in Edinburgh, that Burns met Mrs. MacLehose, née Agnes Craig, a young woman of literary taste who was separated from her worthless husband. She and Burns were immediately drawn to each other, and, as a sprained ankle prevented the poet from calling on her, a pastoral correspondence developed under the fanciful signatures of Sylvander and Clarinda. Burns, who had hitherto made love to country and Highland lasses, adopted an obviously strained, conventional style in writing to his fastidious Clarinda; but now and then he broke through this in passages of undoubted sincerity, as when he confided to her his principles and beliefs. He also interspersed verses which have since been included in collections as the "Clarinda" poems. M. M.

## Jewish Book Week Changed to December

SINCE its inauguration in 1927, Jewish Book Week has been observed every year in May, at the time of the so-called "Scholars' Festival." It has been found, however, that the tail-end of the season in May is not entirely suitable for the observance; for this reason Jewish Book Week this year will be observed during the week of December 22 to 28, at the time of the Jewish "Festival of Dedication" (Chanukah). This festival, which lasts eight days, generally coincides with the Christmas season. It is a time when the spirit of gift-giving predominates — surely the best occasion for selecting good Jewish books as appropriate gifts.

Details of the program will be announced in time.

## An Early Melodrama

THE Library has just acquired the prompt copy of George Soane's *Innkeeper's Daughter, a Melo-Drama,* a play which graced the boards in Philadelphia when the American stage was in its infancy. It is a musty little quarto browned by age and dog-eared from much handling, yet, with its marked margins, inserted stage directions, underlinings, and crossed-out passages, it has a genuine personality.

First given in London in 1817, the *Innkeeper's Daughter* had to be changed somewhat to meet the exigencies of its American presentation. Instead of two acts, the new version had three. The provincial company doubtless lacked the elaborate mechanical devices that this blood-curdling melodrama demanded. At any rate, some alterations serve to simplify the complex action — while others may have been designed to spare the emotions of the audience. For instance, the first scene originally required that the dying son of the smuggler Harrop, the villain of the piece, be carried in, drenched with blood from four large wounds. This section, and the accompanying frenzy of his half-mad mother, is omitted. The climactic scene calls for a setting that would baffle a modern producer: a beach, a lighthouse, a boat floating on the water and another that "dashes violently against the rocks of the long sands, and immediately sinks. — Richard gains the rock, and climbs to the top of it, after having struggled for some time with the waters." None of these details is omitted; in fact, *"Wind. Rain & Thunder"* has been added in the margin. The fatal fall of the villain from the lighthouse has been marked out; but this lack is overshadowed by the daring rescue of Richard through the bravery of his beloved.

Besides the innumerable insertions in the text, three manuscript pages of dialogue and stage directions were bound into the volume. J. E.

## On the Origin of Species

ON November 24, 1859, C. W. Murray, the London publisher, released 2,500 copies of a book which, like Copernicus's work on the revolutions of celestial spheres and Einstein's theory of relativity, jogged the mind of the thinking world. It was Darwin's *On the Origin of Species,* an "abstract" of a work which he had been twenty years preparing. Darwin had believed the edition too large, but every volume was sold on the first day. A well preserved copy of this first printing, in the original cloth covers, has just been added to the Rare Book Department.

The idea of natural selection which it set forth, widely accepted today as a premise for scientific investigation, was in 1859 a daring assumption. The storm of protest was mitigated by the kindly scientist's own broad-minded attitude toward criticism. "I am well convinced," he wrote, "that it is the first offender who reaps the rich harvest of abuse." The fact that A. R. Wallace in his work in the Malay Archipelago had come to similar conclusions made evident the immediate need for Darwin to record his findings.

Not once did he doubt their significance. In his autobiography, accounting for the success of his *Origin,* he discredited the statement that "the subject was in the air." "What I believe," he stated, "is that innumerable well-observed facts were stored in the minds of naturalists ready to take their proper

places as soon as any theory which would receive them was sufficiently explained." Added to his own confidence was the staunch support of Sir Charles Lyell, Sir John Hooker, and Thomas Huxley, the three men he most admired, whose spirit was expressed by Huxley the day before the *Origin* appeared with the words, "I am sharpening of my claws and beak in readiness." With these three should be included a Harvard professor, Dr. Asa Gray, greatest of the American botanists, who was Darwin's friend and supporter in the United States.

Many years later there came another type of appreciation from New England — Gamaliel Bradford's biography of Darwin. The Library now has the typewritten manuscript, with the author's corrections and notes for the printed copy. "This manuscript is the original as first composed by me in the spring of 1926," the author wrote on the flyleaf. It is an interesting example of Bradford's method of composition. Each of the four sections of the volume is preceded by four pages containing in pencil his outline and references. On the typewritten sheets themselves there are very few changes. But the volume is also a good example of Bradford's criteria for biographical writing. In this, as in his other essays, he applied his belief that "all men who are really great can afford to be really human, and to be shown to be so." **E. B. S.**

## "The New World"

THE Library has just acquired *Die Neue Welt der Landschaften und Inseln* [**G.300.157], the rare German translation of *Novum Orbis Regiorum et Insularum*, the earliest collection of voyages and exploration published at the beginning of the modern era. The Latin original, of which the Library also has a copy, was first printed at Basel in 1532. It was compiled by Johannes Huttich, a Canon of Strassburg Cathedral, at Strassburg, and edited by the Greek scholar Simon Grynaeus. The German translation was made by Michael Herr, and was printed at Strassburg in 1534. A folio volume of 258 leaves, it is printed in gothic type, two columns on a page. The Library's copy is in the original binding.

In his preface, Michael Herr, "a lover of free art and medicine," enumerates the benefits which the reading of the book offers to various classes of students, and then adds: "And still others will find a good example among those who serve so well and yet at the end receive so evil a reward, as one can plainly see happened to the most praiseworthy faithful man Christopher Columbus, who was an originator and discoverer of all these things and so often endangered life and limb in the service of his lord. It was his reward that after so much desert and good work, they put him in iron chains and sent him as a prisoner to Spain, like an evil doer."

The volume consists of seventeen relations of voyages and travels. The German version differs from the Latin in that it lacks the introductory essay by Sebastian Münster, which in some copies is also accompanied by a map. On the other hand, the German edition contains the thirty chapters of the first three *Decades* of Peter Martyr and his *Legatio Babylonica*.

The text, written in the vigorous German of the Reformation period, does not read like a translation. The first relation is the famous one of Alois de Cada Mosto, the Venetian navigator. Both the Latin and German accounts give the date of the first voyage erroneously as 1504 instead of 1454. On his first voyage Cada Mosto sailed to the Canary Islands and thence to the land of the Moors. Another voyage brought him to Calicut in India. His acute observations on the strange customs, animals, spices, and the court of the King of Calicut make lively reading.

Following these narratives are those of the first three voyages of Columbus. Apparently they are based on Columbus's journals and Andrés Bernaldez's story of Columbus's second voyage, with other possible sources. The brief preamble appears to be a contribution of the editors. "Christophorus, born an Italian," it reads, "from the city of Genoa, of the family of the dove called Columba, was a brave great man with a long, reddish face." The independent expeditions of his associates, Peter Alonso Niño, called Niger or "the Black," and Vincent Yanez Pinzon,

are briefly described after Columbus's.

Two separate accounts of the voyages of Americus Vespuccius throw light on the none-too-modest character of the man whose name adhered to the new continent. **M. M.**

## Lectures at the Library

DURING April the following free lectures will be given in the Lecture Hall of the Central Library.

*Selected Travel Movies in Full Color:* Switzerland, Holland, England, Ireland, and around Boston. Ernest Dudley Chase. 8.00 Thursday, April 4.

*Through the Back Door of the Circus.* George Brinton Beal. Illustrated with moving pictures in color. 8.00 Thursday, April 11.

*Friendly Folk Who Run and Fly.* Thornton W. Burgess. Auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. Illustrated with slides and moving pictures. 3.30 Sunday, April 14.

*Through the Land of the Aztecs.* Emily Henry Bush. Illustrated with direct color slides. 8.00 Thursday, April 18.

*The Blue Ridge Mountains of Virginia.* Vernon L. Small. Illustrated in natural color. 8.00 Thursday, April 25.

*The Fascinations of Old Mexico and her Gardens.* Charles Gibbs Adams, California Landscape Architect and Town Planner. Illustrated with colored slides. 8.00 Monday, April 29.

## Recitals at the Library

DURING April the following free recitals will be given in the Lecture Hall of the Central Library:

*Lecture-Recital.* American Composers. Grace Warner Gulesian, composer-pianist; assisted by Pearl Bates Morton, soprano. 3.30 Sunday, April 7.

*Lecture-Recital.* Stephen Collins Foster, America's Lyrist. Benedict Fitzgerald, M.A. Assisted by Thomas A. Quinn, tenor. 8.00 Sunday, April 7.

*Recital.* Elsie Foss, Norwegian Concert Pianist. 8.00 Sunday, April 14.

*Vocal and Pianoforte Recital.* Evelyn M. Duncanson, soprano; Helen Canterbury, pianist. 3.30 Sunday, April 21.

*Concert.* Music Department of the Burroughs Newsboys Foundation. Stanley Clement, director. (Drawings and paintings to be displayed.) 3.30 Sunday, April 28.

*Song Recital.* Marjorie Alexandra Cook. 8.00 Sunday, April 28.

## The Lowell Lectures

DURING April the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*The Quest for Peace in Post-War Europe.* William E. Rappard, Dr. Jur. D. Litt., Professor at the University of Geneva, Director of the Graduate Institute of International Studies, Geneva. *Third Lecture:* "The Post-War History of the Pacific Settlement of International Disputes." 5.00 Monday, April 1. *Fourth Lecture:* "Of Disarmament." 5.00 Wednesday, April 3. *Fifth Lecture:* "Of Collective Security." 5.00 Thursday, April 4. *Sixth Lecture:* "The Lessons of the Last Twenty-five Years; Yesterday and Tomorrow." 5.00 Monday, April 8.

# A Selected List of Books Recently Added to the Library

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## SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture. Gardening* | *Fiction* | *Music* |
| *Amusements. Sports* | *Fine Arts* | *Navigation. Aviation* |
| *Bibliography. Libraries* | *Genealogy* | *Periodicals* |
| *Biography* | *Geography* | *Poetry* |
| *Business* | *History* | *Politics & Government* |
| *Children's Books* | *Journalism* | *Psychology* |
| *Domestic Science* | *Language* | *Religion. Theology* |
| *Drama. Stage* | *Law* | *Science* |
| *Economics.* | *Local History* | *Sociology* |
| *Education* | *Manners & Customs* | *Technology* |
| *Essays. Literature* | *Medicine. Hygiene* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture. Gardening

**Brown,** Nelson Courtlandt. A general introduction to forestry in the United States. Wiley. 1935. 293 pp. **B.H. 125.20=5245.83**
With special reference to recent forest conservation policies.

**Canada,** Department of agriculture. Fifty years of progress on Dominion experimental farms, 1886–1936. Ottawa, Patenaude. 1939.

**Collins,** Archie Frederick. Gardening for fun, health and money. Appleton-Century. 1940.

**Lord,** Russell. The agrarian revival; a study of agricultural extension. American Ass'n for Adult Education. 1939. **9338.173A100**

## Amusements. Sports

**Fisher,** Morris. Mastering the rifle. Putnam. [1940.]

**Gregg,** E. C. How to tie flies. Barnes. [1940.]

**Hopper,** Millard. How to play winning checkers. Simon & Schuster. [1940.]

**Rodman,** O. H. P. A handbook of salt-water fishing. Stokes. 1940.

## Bibliography. Libraries

**Bloch,** Joshua. Early Hebrew printing in Spain and Portugal. New York Public Library. 1938. 54 pp. Illus. **Z173.B65**

**Boston Public Library.** Works of fiction in the French language, together with translations from the French, in the Bates Hall. Boston. 1892. 105 pp. **B.H. 800.20=6203.38**

**Brown,** Stephen James Meredith. Libraries and literature from a Catholic standpoint. Dublin. 1937. 323 pp. **B.H.794.2A=Z665.B87**

**Capart,** Jean. Liste des publications de M. Jean Capart . . . par Th. Folkers. Leiden. 1938.

**Chancelor,** John, *editor.* Helping adults to learn: the library in action. American Library Association. 1939. xi, 296 pp.
Bibliography, pp. 273–285. **Z711.2.C42**

**Chayer,** Mary Ella. Bibliography in health education for schools and colleges. Putnam. 1936. 100 pp. **B.H.794.16=2177.76**

**Cleveland, Public Library.** An appraisal of the Cleveland public library . . . Chicago. 1939.
The appraisal staff: Leon Carnovsky, Director, Amy Winslow, Associate director.

**Frese,** Hans. Das deutsche Buch in Amerika; Übersetzungen der Jahre 1918–1935. Zeulenroda. [1937.]

**Gannett,** Lewis Stiles. John Steinbeck, personal and bibliographical notes. Viking. [1939.]

**Greenwood,** Frances A., *compiler.* Bibliography of swimming. Wilson. 1940.

**Harvard university,** Library. Harvard College library, 1638–1938. Harvard. [1939.] 207–290 pp.

Italy. Bibliografia dell'impero fascista (colonie e possedimenti). Opere possedute dalla biblioteca della Camera fascista al secondo annuale dell'impero. Roma, 1938. [vii]–xii, 344 pp. *Z2361.C7I75

Sharp, Henry Alexander. Cataloguing; a textbook for use in libraries. London, Grafton, 1937. 472 pp. B.H. 792.4

Waples, Douglas. Investigating library problems. Univ. of Chicago. [1939.]

Willging, Eugene Paul. The index to American Catholic pamphlets. [Saint Paul, Minn., Catholic Library Service. 1937.] 128 pp. Bates Hall Closet

Also Supplement 1–.

Wolseley, Roland E. The journalist's bookshelf. Minneapolis, Burgess Publishing Co. [1939.]

# Biography

## *Single*

Auchmuty, James Johnston. Sir Thomas Wyse, 1791–1862: the life and career of an educator and diplomat. London, King. 1939.

Ballou, Jenny. Period piece: Ella Wheeler Wilcox and her times. Houghton Mifflin. 1940.

"Ella Wheeler Wilcox was pure, thoroughbred lowbrow, yet in some preposterous, important, and unique way she is tied up, too, with the best that can be found in America . . ." *Foreword for Highbrows.*

Bower, Leonard, and Gordon Bolitho. Otho I: king of Greece; a biography. London, Selwyn & Blount. 1939.

Brittain, Vera Mary. Testament of friendship, the story of Winifred Holtby. Macmillan. 1940.

Foss, Kenelm. Here lies Richard Brinsley Sheridan. London, Secker. 1939.

Harley, J. H. The authentic biography of Colonel Beck . . . based on the Polish by Conrad Wrzos. London, Hutchinson. [1939.]

Imlah, Albert H. Lord Ellenborough: a biography of Edward Law, Earl of Ellenborough, governor-general of India. Harvard. 1939. 2322.165

MacDermot, Frank. Theobald Wolfe Tone. a biographical study. London, Macmillan. 1939.

The career of the Irish revolutionary (1763–1798.)

Masterman, Lucy Blanche. C. F. G. Masterman: a biography. London, Nicholson & Watson. 1939.

Mr. Masterman, who died in 1927, was a British parliamentarian and cabinet minister who effected the National Health Insurance Act.

Morse, James King. Jedidiah Morse, a champion of New England orthodoxy. Columbia Univ. 1939.

Mudge, Eugene Tenbroeck. The social philosophy of John Taylor of Caroline: a study in Jeffersonian democracy. Columbia Univ. 1939.

O'Hara, Francis P. Claude Tillier, sa vie et ses oeuvres. Paris. 1939.

Pini, Giorgio. The official life of Benito Mussolini. London, Hutchinson. [1939.]

Tayler, Alistair. John Graham of Claverhouse. London, Duckworth. [1939.]

## *Collective*

Dictionnaire national des contemporains. Tome 2 & 3. Paris. [1938, 39.] 2 v. B.H. 413.12

Gurka, Vladimir Iosifovich. Features and figures of the past: government and opinion in the reign of Nicholas II. . . . translated by Laura Matveev. Stanford Univ. 1939.

Massachusetts, General Court. Manual for the use of the General Court for 1939–40. Boston, Wright & Potter. 1939. 726 pp. B.H. General Reference Desk

Who's who in Massachusetts. Vol. 1, 1940/41. Boston, Larkin, Roosevelt & Larkin. 1940. 853 pp. B.H. 644.39=F63.W45 1940/41

## *Memoirs. Letters*

Allen, Percy Stafford, *1869–1933.* Letters of P. S. Allen; edited by H. M. Allen. Oxford Univ. 1939.

Arnold, Edward, and Frances F. Dubuc. Lorenzo goes to Hollywood: the autobiography of Edward Arnold. Liveright. [1940.]

Blackwell, Leslie. African occasions; reminiscences of thirty years of bar, bench, and politics in South Africa. London, Hutchinson. [1938.] 287 pp. Plates. DT779.8.B55A3 1938

Bretz, Alice. I begin again. McGraw-Hill. [1940.]

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# More Books

The Bulletin of the Boston Public Library

MAY, 1940

## Cotton Mather and the Witchcraft Trials

TO its considerable collection of manuscripts relating to the Salem witchcraft trials the Library has added a hitherto unpublished letter by Cotton Mather which is bound to arouse interest among students of the great delusion and the Mathers' part in it. The letter — addressed to his uncle John Cotton, minister at Plymouth, and extending to three pages — was written on October 20, 1692, at a time when the tide had already turned and Governor Phips had made up his mind to call a halt to the executions.

The manuscript is published below verbatim. Few comments are necessary; and only such facts are mentioned here as may recall the sequence of events which took place at Salem.

When the new Governor, Sir William Phips, arrived in this country on May 14, the witchcraft excitement was already at fever point. It began in February at Salem Village, the present town of Danvers, where a daughter and a niece of Samuel Parris, the minister, together with other girls of the neighborhood, were supposed to have been bewitched by the Indian servant woman Tituba. It was only three years before that Goody Glover had been hanged in Boston on a similar charge. The Deputy-Governor, Thomas Danforth, opened an investigation; and the examinations were entrusted to Samuel Parris, who took up his task with great zeal. The alarm quickly spread, and a complaint by an "afflicted" child was enough to lay any one under suspicion. Soon a number of men and women, all respectable citizens, were implicated and arrested. "The most effectual way to prevent an accusation," Thomas Hutchinson wrote in 1767 in his *History of Massachusetts-Bay*, was to become an accuser; and accordingly the number of the afflicted increased "every day, and the number of the accused in proportion." In the hope of saving their lives, most of the prisoners, although conscious of their innocence, confessed their "guilt." Governor Phips, on the advice of the Council, appointed a Court of Oyer and Terminer to try the cases, with Lieutenant-Governor William Stoughton as presiding officer.

The Court had its first meeting on June 2. Only one of the accused, Bridget Bishop, was then brought to trial. On the eighth she was sentenced to death, and two days later hanged. The other trials were adjourned. The Governor and Council thought proper in the meantime to ask for the advice of the principal ministers. These promptly convened and on June 15 made

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their "return." The document urged "a very critical and exquisite caution" in the prosecution, emphasizing that for arrest and especially for conviction there ought to be "more considerable" evidence than "barely the accused person's being represented by a spectre unto the afflicted." Yet at the end the ministers recommended "the speedy and vigorous prosecution of such as have rendered themselves obnoxious."

The effect of the ministers' advice is difficult to determine. "The judges," Hutchinson observes, "seem to have paid more regard to the last article of this return than to several which precede it; for the prosecutions were carried on with all possible vigor, and without that exquisite caution which is proposed." The trials were resumed; as a result, on July 19 five persons were executed, and five others on August 19. On September 20 eighty-year-old Giles Corey, who refused to plead, was pressed to death. On September 22 eight more people were hanged, thus bringing the number of victims to twenty, besides two who died in jail.

The jails were filled with prisoners, and the accusations spread to Boston and as far as Connecticut. They now reached prominent men and women and even the wife of the Governor. Sir William was enraged, and the ministers too felt that some action had to be taken. Increase Mather rapidly compiled a book in which, by quotations from illustrious sources, he tried to demonstrate that spectral evidence alone was not sufficient for conviction. By October 3 his manuscript, entitled *Cases of Conscience*, was completed and read before a meeting of the ministers at Cambridge. An address to the "Christian Reader" signed by fourteen ministers was prefixed to the book. Declaring that "it is exceeding necessary in such a day as this that men be informed what is evidence and what is not," the address stated that the evidence "is thoroughly to be weighed, and if it do not infallibly prove the crime against the person accused, it ought not to determine him guilty of it." The manuscript was also submitted to Governor Phips, who by then had decided to put a stop to the proceedings of the Court — as he claimed in a letter to the Government, "before any application was made about it." Yet he was undoubtedly influenced by the stand of the ministers.

Meanwhile Cotton Mather was working on a book of his own. On September 20 he asked Stephen Sewall, Clerk of the Court at Salem, to supply him with "a narrative of the evidence given in at the trials of half a dozen . . . or a dozen of the principal witches that have been condemned." He made the request, he wrote, at the positive command of the Governor. But Sir William's connection with the matter is obscure. If Increase Mather was consulted by the Governor, Cotton Mather's special friend at this juncture was Lieutenant-Governor Stoughton, the most stubborn of the prosecutors. It was Stoughton who wrote a warm recommendation for his book.

"I do make it my particular and earnest request unto you," the Lieutenant-Governor concluded, "that as soon as may be, you will commit the same unto the press." Cotton Mather certainly heeded the injunction. By October 20 — and probably a few days earlier — the volume, called *The Wonders of the Invisible World*, was already in print. On that day he sent a copy to John Cotton. The accompanying letter, recently acquired by the Library, is printed here in full:

Boston
Oct. 20. 1692

My kindest & my dearest Uncle.

Your Thoughts for mee, I have always prized; but I know not whether I ever wanted them so much as Now.

I now send You a Book, written with as much exercise of mind, as perhaps any thing that ever any pen of mine has meddled with. Pray Read it critically, and Lett mee know whether you think, I have served, as you know I have designed therein to serve, God and my generation.

There are fourteen Worthy Ministers, that have newly sett their Hands, unto a Book now in ye press, containing *Cases of Conscience* about Witchcraft. I did, in *my* Conscience think, that as ye Humours of this people now run, such a Discourse going Alone, would not only Enable or Witch-Advocates, very Learnedly to Cavil & Nibble at ye Late proceedings again[st] ye Witches, considered in parcels, while things as they Lay in Bulk, with their whole Dependences, were not exposed; but also everlastingly stiffle any further proceedings of Justice, & more than so, produce a public & open contest with ye Judges, who would (tho' beyond ye Intention of ye worthy Author & subscribers) find themselves brought unto ye Bar before ye rashest *Mobile*.

For such cause, & for one more, I did with all ye modesty I could use, decline setting my Hand unto ye Book: assigning the Reason, that I had already a Book in ye Press, wch would sufficiently declare my opinion: and such a Book too, as had already passed the Censure of ye Hand wch wrote what was then before us.

With what sinful & Raging Asperity, I have been since Treated, I had rather Forgett than Relate. Altho' I challeng'd ye Fiercest of my Accusers to find ye Thousandth part of One Wrong Step taken by mee, in all these matters, except it were my use of all Humble & Sober Endeaver, to prevent such a bloody Quarrel between Moses and Aaron, as would bee *Bitterness in ye Latter End*, no other Fault has yett been Laid before mee. At Last I have been driven to say, *I will yett bee more Vile!* and quoting, Math. 5. 9 I have concluded, *so, I shall not want a Father!*

Since ye Trial of these unworthy Treats, ye persons that have used them, have endeavoured such Expressions of Sweetness towards mee, as may make mee satisfaction. But for ye Great Slander, wth wch they have now fill'd ye Countrey against mee, *That I Run Against My Own Father, & all the Ministers in ye Countrey*, meerly because I Run Between ym, when they are Like mad men Running Against one another; they can make mee no Reparacõn; However my God will!

God has marvellously Blessed my poor Endeavours, for ye preventing of some Outrages, wch my Warm Friends, have been Running into; and I know, that God will Bless my Little Book, for further Benefit that way: tho' by ye means of somebody or other, it comes abroad under unhappy Disadvantag [ ] prejudice among ye people. I don't yett Repent of one word, that I have Written, nor won't, it may bee, till *you* tell mee that I should.

My Friends have now happily gained a point, w^ch^ has been Long Wished for; Even for *mee* to become Unconsidered. I confess, Things become every day more & more so circumstanced, as if my Opportunities of Serving my Neighbor, were after a sort Expiring. Alas, that I have made no better an use of y^m^ while I had 'em! I seem now to have Little to Do, but to Dy: and ó blessed bee y^e^ Free-Grace of God, by whose Help, I Hope, I can do That! I begin to have a fine easy Time of it, & now I can, you see, write Larger Letters than I use to do. I grow tedious, and I shall count you so too, if you don't write mee some Good & Comfortable Words, as soon as you can. God preserve You, and all Yours, from a Crafty, Busy prevailing Divel. Farewell. And think on

Your honest Cousin
C. Mather

Critics of Cotton Mather will naturally seize upon the third paragraph of the letter. He refused to set his name to his father's book, as the other fourteen ministers had done, for three reasons: he thought that such a discourse would enable the "witch-advocates" to criticize the proceedings of the Court; that it would "everlastingly stifle any further proceedings of justice"; and finally that it would arouse the public against the judges. Cotton Mather was especially sensitive on the last point. His book, as shown above, was sponsored by the presiding judge, Lieutenant-Governor Stoughton.

He declined to join the fourteen ministers, because, as he wrote, "I had already a book in the press which would sufficiently declare my opinion": and such a book, too, as had already passed examination by his father. This was indeed the truth. In a postscript added to *Cases of Conscience* Increase Mather remarked: "Some I hear have taken up a notion, that the book newly published by my son, is contradictory to this of mine. It is strange that such imaginations should enter into the minds of men. I perused and approved of that book before it was printed. And nothing but my relation to him hindered me from recommending it to the world." It has been suggested that Increase Mather wrote this postscript *after* the fourteen ministers signed their statement — a consideration borne out by his reference to Cotton Mather's book as already published, and supported by the fact that the manuscript of *Cases of Conscience,* now in the Newberry Library in Chicago, does not contain it.

This is a point worth establishing. The ministers signed their address on October 3; that is, about two weeks before Cotton Mather's book appeared. They had not at the time read that volume; and, judging from the letter here published, they may not even have known about it until Cotton Mather informed them that he "had already a book in the press." Consequently, in upholding his son's work, Increase Mather spoke in his own name only and not with the concurrence of the ministers.

It might be mentioned here that the Library's copy of *Cases of Conscience* bears on the fly-leaf the note, "Nov^r^ 25th 1692. Ex dono Authoris." The inscription helps to determine the date of publication. Increase Mather's book appeared soon after the one by his son.

At the end of his postcript, Increase Mather reminded the reader that he and his son agreed as to the return which the twelve ministers presented to the Governor and the Council. Even so, as Mr. Thomas J. Holmes, the learned bibliographer of the Mathers, remarks: "The works differed more than the two Mathers themselves believed. The purposes of the works differed; their effect and acceptance were different. The *Cases* met a public need. The *Wonders* was 'reviled' because the public mind was no longer curious to follow the trials as objective curiosities in that merely reportorial vein in which Cotton Mather described them. It was surfeited with what he offered at the time he offered it." Increase Mather and the ministers wished to warn the Court against relying too much on spectral evidence, whereas Cotton Mather's chief concern was, even at that late hour, to set himself "to countermine the whole Plot of the Devil against New England, in every branch of it."

The ministers' advice of June 15 was, in all likelihood, a compromise. It urged "a very critical and exquisite caution" in the use of spectral evidence, but also recommended "the speedy and vigorous prosecution" of the accused. By October, after the twenty executions and the ever-increasing arrests, opinions had become clarified and more resolute, and the differences that separated Cotton Mather from the other ministers were impossible to bridge over. Hence the writer's fear lest his father's book should "everlastingly stifle any further proceedings of justice." This phrase of the letter sounds indeed very much like the last sentence of the return of June 15, which advised speedy and vigorous prosecution. Cotton Mather drafted the return; and whoever may have been originally responsible for various parts of that statement, there can be little doubt about the authorship — not only in style but in conception — of the concluding passage.

There is a melancholy undertone in the letter. "My friends have now happily gained a point," Cotton Mather wrote, "which has been long wished for, even for *me* to become unconsidered. I confess, things become every day more and more so circumstanced, as if my opportunities of serving my neighbor were after a sort expiring." Nobody can tell what he had in mind. He must have been discouraged by the outcry against him, and especially by the accusation that he had turned against his father and all the ministers. A man so desirous of acclaim may well have been depressed by the eclipse of his popularity. It would certainly be unjustifiable to read into the sentence a regret about the impending discontinuance of the witch trials.

To be sure, by this time it was obvious to all that the prosecutions had to cease. The Governor instructed the judges that they must sit no more and make no more arrests. He was away from Boston from October 18 to 27, but in his absence a bill was sent to the Assembly calling a fast and a convocation of the ministers. "The season and the manner of doing it," Samuel Sewall noted on October 26, "is such, that the Court of Oyer and Terminer count themselves thereby dismissed." Three days later the Governor officially abolished the Court. In its place the Assembly established a Superior Court, which held its first meeting on January 3. Now spectral evidence was relegated to the background. Fifty-two prisoners were brought to trial, and all were acquitted except three. In a letter written on February 21, Sir William informed the Lords

of Trade that Stoughton, who again presided, had signed a warrant for the speedy execution of these three, as also five others who were condemned at the former Court of Oyer and Terminer; and that he himself had sent a reprieve. "The Lieutenant Governor," he remarked, "upon this occasion was enraged and filled with passionate anger." Now that the scare was over, Governor Phips did not mind unloading the blame upon the Lieutenant-Governor. "He hath," he continued, "from the beginning hurried on these matters with great precipitancy, and by his warrant hath caused the estates, goods, and chattels of the executed to be seized and disposed of without my knowledge or consent. The stop put to the first method of proceedings hath dissipated the black cloud that threatened this Province with destruction."

It is well known that within a few years all the judges, with the exception of Stoughton, publicly confessed their error. In 1710 the General Court annulled the convictions and made compensation to the heirs of the victims for their material losses.

ZOLTÁN HARASZTI

# Early Children's Books

THE Library has recently purchased about fifty charming early children's books to add to its already interesting collection. By far the largest number are in English, but there are a few in Dutch, French, and German, desirable either because of their illustrations or because they afford a striking contrast to the kind of reading given children today.

Among the English books there are a number which were needed in order to show important steps in the development of literature for children, particularly the introduction of the imaginative strain into the prevailing didactic mood of the late eighteenth century. Here too the illustrations are representative, ranging from crude woodcuts by unknown hands to the admirable work of the Bewicks and William Mulready. The American books of the period — that is, the first quarter of the nineteenth century — are mainly derived from English sources. In the Dutch, German, and French books the interest lies especially in the pictures.

While such a group of books may hold greatest significance for students of children's literature, the quaintness of the costumes, the bygone social life, the gentle rural scenery displayed in the pictures are widely attractive to children of the present day as well as to their elders. The volumes are on view in glass cases in the Young People's Room; a few examples are described here more at length.

PERHAPS it was on her birthday that Elizabeth Patteson, an English girl, received the gift of *Tales for Youth in Thirty Poems,* "ornamented with cuts neatly designed and engraved on wood, by Bewick." It is not known how old she was, but the fact that she wrote on the reverse of the title-page in a childish flourish, "Elizabeth Patteson's book, given her by her Brother Robert Patteson March 3, 1805, Norwich, Norfolk, England, Europe, World," points to the age of ten as a possibility.

Because the little calf-bound volume was "printed in London by J. Crowder for E. Newbery, the corner of St. Paul's Churchyard," it catches the attention of any one with an eye for old-fashioned books for children. So many allusions to that corner are to be found scattered through the books of the late eighteenth century that one might easily believe it to be the most celebrated spot in London; and so, in fact, it is in its relation to early children's books.

Elizabeth Newbery, who was carrying on the business in 1794, the date when these poems were published, was the widow of John Newbery's nephew Francis, one of the heirs of the famous founder of the shop where stories for children were given their first recognition. John himself had died some thirty years earlier, before the elder of the two Bewick brothers had begun his work as an engraver; but knowing the care Newbery bestowed upon his publications for children, one can hardly doubt that he would have been eager to secure the Bewicks to illustrate them had that been possible. This collection of poems, which after unknown vicissitudes has come into the possession of the Boston Public Library, is neither so small nor so cheerful

as many of the products of the first Newbery, but it assuredly has better pictures.

Although there is nothing in the book to indicate which of the two distinguished brothers made the illustrations for *Tales for Youth,* they are known to be the work of John Bewick, the younger and less famous, but the one more closely connected with children's books. Among the thirty cuts for these poems may be found some of his finest work. Though it is the name of Thomas Bewick that is most renowned for the drawing of birds, John's pictures of the peacock, the "perfidious duck," the stork, and others are altogether delightful. The Bewicks invented the method of cutting illustrations on a cross-grained block, thus giving greater precision to their lines. The innovation was quickly accepted and led to a revival of the art of the woodcut.

These didactic poems, which are attributed to J. H. Wynne, are all accompanied by short prose explanations to drive home the moral. They take the form of fables designed to caution the reader against vain boasting, undue ambition, pride, or imprudence. Thus, from the story of the Earthworm whose aspirations to be a butterfly led him to climb a rosebush, with dire results, children are warned against dissatisfaction, which might make the poor "be always pining for that which is above their reach."

What else did Elizabeth Patteson have in her library if she was fond of reading? Surely either she or Robert must have owned *Sandford and Merton,* that juvenile classic built upon the educational theories of Rousseau, who wished to abolish artificial standards and restore children to the simplicity of nature. Two six-year-old boys, Harry Sandford and Tommy Merton, exhibit the contrast — so dear to eighteenth century writers — between the child of poor but honest parents, who knows the true values in life, and the child brought up in the midst of rich and worldly surroundings, who believes wealth and social position to be matters of the highest consequence. It is a perfect set-up for moralizing; and moralize the book does, largely through the tedious remarks of Mr. Barlow, the tutor of Harry and Tommy. But children of that period expected such instruction, and this story cannot be set aside as negligible. It went through many editions, and was long considered one of the best books ever written for children.

Even in these latter days it has its defenders. No less competent a judge than Mary Ellen Chase has assigned the work to her English classes at Smith College, claiming that for certain fundamental qualities it deserved to be called great. Miss Chase praises its stress upon the worth of human life and the dignity of labor, its emphasis upon character, and its effort to waken an appreciation of the great forces of Nature; in addition, she points out the excellence of the style. A single sentence may be quoted in proof: "The surest antidote against unhappiness in life and bitterness in death is a knowledge of things to do with land, the feeling of a calf's cold nose, the sound of milk running into pails, the knowledge of trees and birds, the watching of a river at all seasons of the year."

Within the framework of the main narrative is a variety of shorter tales from history and legend, chosen for the lessons they teach, yet containing sufficient story interest to make good reading. The book appeared in

three parts, the first in 1783, the second in 1786, and the third in 1789. Of the set lately acquired by the Library, the first part was printed in 1784, but the two other are first editions. All three volumes have engraved frontispieces by Thomas Stothard.

Thomas Day, the creator of *Sandford and Merton,* undertook to write a book for children because he felt there was a great lack of suitable reading matter for them. Like many authors of a later age, he was striving to please children alone. "It is to them that I have written," he declared, "and if they are uninterested in the work the praises of an hundred reviewers will not console me for my failure." The eccentricities of the man have been related too often to bear repetition here. He was not, however, merely a theorist, but actually practised the simple life, rejecting luxury and befriending the poor. Americans may also remember gratefully that he championed the cause of the colonists in the American Revolution. Besides his own place in the history of children's literature he holds a secondary interest for his influence on the work of Maria Edgeworth.

MR. DAY'S classic was translated into French, probably by Armand Berquin, known to his contemporaries as "the Children's Friend," not only because he was the author of *L'Ami des Enfans,* but because of his great affection for children and the regard they had for him. His most famous work was drawn from many sources, but it was crowned by the French Academy in 1784, an honor which has been likened, in this case, to our Newbery Medal Award for distinguished American contributions to children's literature. Selections from the book, translated into English under the title *The Looking Glass for the Mind* by the Rev. W. D. Cooper, who worked for the Newberys, brought amusement as well as instruction to English children for a good many years, though it preached duty in realistic terms without a spark of imagination or humor. The Library has only a facsimile reprint of this edition of 1792, with some of John Bewick's most attractive headpieces well reproduced.

Another book by Berquin, however, has lately been acquired. Neither so popular nor so long-lived as *L'Ami des Enfans, The History of Little Grandison,* translated from the French in 1791, affords a typical example of the perfect little gentleman who was held up as a model to French and English children of the late eighteenth century. In *Little Grandison* M. Berquin undertook to describe the boyhood character of the hero of Richardson's famous novel. Like the work on which it was modeled, the narrative takes the form of letters. In the little replica of the greater book, most though not all of these letters are written by William Danvers to his mother in Amsterdam while he is on a visit to the Grandisons in London.

William is thirteen years old, the same age as Charles Grandison, who is at once his best friend and his ideal of all that is fine and manly in character and behavior. To heighten the contrast between this exemplary youth and ordinary boys, his brother Edward is introduced, less amiable, less polished, less beloved. William writes not only about his studies, but also about his excursions with the Grandison children into the country, where Emily car-

ried her tambour, intending to copy with her needle all the prettiest flowers of the field. He describes Mrs. Grandison's birthday, when the children kneel before her and kiss her hand, and Charles's gracious manners are shown to surpass those of Edward in every way. On this occasion Mrs. Grandison gives each a present, including a fine microscope for Charles. So universally admired was Charles that on his return from court, where he was invited as a page, the boys and girls of the village made a triumphal arch for him and greeted him with baskets of flowers.

Stilted in language and priggish in pattern though the story is, it throws a revealing light on the pursuits and amusements of well-born children of the Georgian age. There are no pictures in this demure book, and its plain pink covers are marked only with a tiny label on the front; it was printed in London for John Stockdale and sold for a shilling. Stockdale, whose shop was in Piccadilly, was also the publisher of *Sandford and Merton.*

But children's literature owes to France a greater debt than any of the writings of M. Berquin, in Perrault's *Contes du tems passé,* the collection of famous and best-loved nursery tales, brought to England in 1719 as *Tales of Mother Goose,* the first use of that renowned name in English. Among the rare books in the Library may be counted the original publication of these tales as they appeared in a curious little magazine, *Recueil de pièces curieuses et nouvelles,* to which Charles Perrault, lawyer, courtier, and Academician, made various contributions. It was published at the Hague for French readers during the latter part of the seventeenth century.

Of all Perrault's contributions and those of others, however, there remain eight fairy tales, printed in 1696–1697, so simple in their construction, so universal in their appeal, that with one exception they are known wherever English story-tellers go. These are the familiar nursery tales of Red Riding Hood, Cinderella, The Sleeping Beauty, Puss in Boots, Diamonds and Toads, Blue Beard, Riquet with the Tuft, and Hop o' my Thumb.

The Library has been fortunate in obtaining a few weeks ago a very scarce English edition of these stories, published in 1764, with French and English text on opposite pages. The English title reads: *Tales of Passed Times. By Mother Goose. With Morals. Written in French by M. Perrault and Englished by R. S. Gent. To which is added a New One, viz., The Discreet Princess.* The French text is dedicated to the Comtesse Murat and the English to Lady Mary Montagu; the worn green cloth binding covers a translation undoubtedly made by Robert Samber, followed in many editions.

To discuss the real authorship of these stories which Perrault claimed for his son would require many pages. Whoever put them into final shape, it is generally agreed that they belong to the class of folklore which has parallels in many languages. But quite as important as the origin of the tales themselves is the introduction into English of the name *Tales of Mother Goose,* the English equivalent of *Contes de ma mère l'Oie,* the inscription on the frontispiece of the first French edition of 1698. No earlier use of this name has been found, and its transference to nursery rhymes instead of fairy tales has never been wholly explained, although it is generally believed that John Newbery was responsible for the appropriation.

SO much attention is being given in these days to books on vocations that *Little Jack of All Trades* is quite in fashion. Published in London by Darton and Harvey in 1806, the two small volumes in sober brown covers describe briefly over forty trades commonly followed in England at that time. Each trade is illustrated by a copper-plate engraving showing the artisan at his craft, which may serve to indicate to this generation the changes in industry wrought by the intervening years. To a great extent the trades themselves have disappeared, for the weaver, the miller, the baker, and the sawyer no longer work by themselves. In an "Address from the Printer to his little Readers" one may perceive a note of satisfaction which indicates the youthfulness of the unknown author. "I, my little readers," he writes, "when working at my press, am conscious of the utility I am to mankind, and often reflect with pride that Guy's noble Hospital was founded by a Bookseller; and that the great and immortal Dr. Franklin was once, like me, a Journeyman Printer."

William Darton himself, the industrious Quaker publisher, may well have written as well as printed *Little Jack of All Trades.* The writer's preoccupation with humanitarian considerations reflects the principles of the Society of Friends. The trade of grocer gives him occasion to inveigh against the slave labor used in producing the loaves of sugar on the shelves; that of potter, besides giving a puff in favor of true English Staffordshire instead of foreign china, notes the injurious effect of gilding upon the worker's health. "In viewing any article which contributes to our pleasure or domestic advantage," he admonishes the reader, "we should enquire of ourselves whether it has caused great inconvenience and painful confinement to the maker, or been the cause of shortening his life one moment." If we are conscious of industrial changes, the author was no less so. He draws a comparison between the inventions of his own time and those of an earlier age in "The Clockmaker":

> *Alfred, our England's king, just, great, and good,*
> *The use of fleeting time well understood;*
> *Three candles, burning through his days and nights,*
> *The one consum'd, another up he lights:*
> *Into three eights dividing twenty-four;*
> *Thus, of his hours he made a prudent store,*
> *Nor this, nor water-clocks, nor trickling sand,*
> *Equal the wheel, the pendulum, and hand.*

Only one of the forty-two trades offers an opening for women, that of tambour maker. Accompanying the picture of a girl embroidering a fabric fastened into a frame is the cautious statement, "Though tambour work is merely ornamental, it should not for that reason be discouraged; on the contrary, those who follow the employment should have every support given them. By exercising the fancy, taste, and ingenuity, it is a calling which very well becomes a female, and by following it, many hundreds of women earn a respectable livelihood." Such a comment is a keen reminder that the great army of women in industry and the professions has all arisen within a comparatively short time.

THE time came when a strict diet of moral stories began to seem too heavy for English taste, and another innovation was ready to appear at the Juvenile Library at the corner of St. Paul's Churchyard. By 1807 John Harris had succeeded the Newberys, and in the following years he brought out in *Harris's Cabinet* a series of little square books which made no attempt to instruct, but only to amuse. Of these, the most popular, and the inspiration of a host of imitators, was *The Butterfly's Ball and the Grasshopper's Feast*, by William Roscoe, historian and man of letters, as well as M. P. for Liverpool. He wrote for his son's birthday the gay and novel poem beginning with the lines:

*Come take up your Hats and away let us haste*
*To the Butterfly's Ball and the Grasshopper's Feast.*

This children's classic seems to be the first instance of an imagination at play with the life of the animal world. Seemingly a little out of place at its appearance in the staid pages of the *Gentleman's Magazine*, the verses met an immediate response in book form, setting the fashion for many similar excursions into other fields.

The immediate sequel, *The Peacock "At Home,"* by A Lady, is longer than Roscoe's poem, but quite as light in touch. It contains a frank acknowledgment of the relationship:

*Shall we, like domestic, inelegant Fowls,*
*As unpolish'd as Geese, and as stupid as Owls,*
*Sit tamely at home, hum drum, with our Spouses,*
*While Crickets, and Butterflies, open their houses?*

Six black and white engravings by William Mulready add to the attractiveness of the volume. There were colored copies too. According to the advertisement on the back cover, the price was "One Shilling plain and sixteen pence coloured." Darton says, "The colour was put on by droves of children working together; so many put on the red patch, so many the blue, and the prints were passed on thus till the final gay thing was completed."

Of Mrs. Dorset, the author, not much is known. She was the sister of a writer, and herself wrote several other books, at least one more in this series, *The Lion's Masquerade*. Among the titles carrying out the same general idea are *The Rose's Breakfast*, *The Lion's Parliament*, and *The Council of Dogs*, all of which have been recently added to the Library's collection. The last, an American reprint published in Philadelphia in 1809, describes an assembly of dogs of many breeds who complain of being slighted by poets, and set forth their claim to consideration because of their noble ancestry and great services to mankind.

William Mulready illustrated a number of these books when he was still a very young man glad to accept commissions for children's books. It was he who made the engravings for Lamb's *Tales from Shakespeare*, published, as were all the Lambs' books for children, by his friend William Godwin.

Also associated with Charles and Mary Lamb is an early anthology,

*The First Book of Poetry*, London 1811, intended to be used as reading lessons for the younger classes, and compiled by William F. Mylius, a Christ's Hospital master. Some of Gay's fables are included, together with selections from Isaac Watts and Hannah More. Over the signature "Mrs. Leicester," there are twenty-two pieces from *Poetry for Children* by Charles and Mary Lamb. As poets writing for children the brother and sister were not at their happiest. Charles Lamb said later that only a third of the poems were his; and even in these the adult point of view prevails. Nevertheless, their presence gives importance to *The First Book of Poetry*, the school-book through which they chiefly became known for fifty years. Lamb's friend Robert Lloyd wrote in a letter to his wife about the poems: "It is task work to them, they are writing for money and a Book of Poetry for children being likely to sell has induced them to compose one." As it proved, the hope that the volume would sell was not realized; for the Godwins soon allowed it to go out of print and it was lost sight of for many years.

AMONG the German books in this recent acquisition is an excellent copy of the work often called the first picture book, the *Orbis Sensualium Pictus* by the Moravian bishop, John Amos Comenius. Distinguished as an educational reformer who desired that children should be taught early about the world around them, Comenius adopted the then novel idea of teaching language by the use of pictures. The lessons are printed in parallel columns, Latin and "High Dutch," headed by a cut in which the objects are numbered to correspond with the nouns in the text below. In a day when harsh and even brutal methods of teaching prevailed, it must have been pleasant to read in the preface that the purpose of Comenius was to "entice witty children to learn" in order "that scarecrows may be taken away out of wisdom's gardens." The first edition of this immensely popular text book was printed in Nuremberg in 1657. It was reprinted many times with texts in nearly all European tongues, besides Latin. There was even an American edition in 1812. The Library's new copy was published in Nuremberg in 1720.

But perhaps the most popular picture book to come out of the old Germany is *Struwwelpeter*, by Heinrich Hoffmann, who made the pictures and verses in 1844 for his little son. Neither poet nor artist, but a doctor of medicine, Hoffmann looked upon this book as a joke and was surprised when it achieved success. *König Nussknacker und der Arme Reinhold*, a very scarce second book by Dr. Hoffmann, is included in the Library's recent purchase. While the hand-colored illustrations may be called crude, they are childlike and appealing. They are accompanied by verses telling of a sick boy's dream at Christmas time, King Nutcracker and the famous trumpeter, jumping jacks, and other Christmas playthings.

ALICE M. JORDAN

# A Polish Source for Shakespeare

DURING Poland's golden age, in 1568, the Bishop of Kaminietz and Posen, Laurentius Grimaldus Goslicius, wrote in Latin a book called *De optimo senatore*. He dedicated this essay on the qualities of good councilors, the duties of kingship, and the nature of governments, to Sigismund II, last of the Jagiello dynasty, whose reign marked the end of religious toleration and of strong monarchical control in Poland.

The Library has recently acquired a copy of the earliest known English translation of the work, entitled *The Counsellor* and printed by Richard Bradocke in 1598. The volume is decorated by vignettes which appear on the title-page and at the beginning of each of the two parts into which it is divided. The Library copy, bound in contemporary vellum, is in magnificent condition. The book is extremely rare: the *Short-Title Catalogue* lists only three other copies, only one of which is in America.

This English version was almost immediately suppressed. The Renaissance had produced a number of treatises on government which had revived the interest in political theory. From the time of Machiavelli to the end of the century, there had been a gradual change from the belief in divine right to one in benevolent despotism as practised by Queen Elizabeth. But this Polish statesman went a step further. Here, although the requisites for good rulers are also set forth, the emphasis has shifted to the "Senator" — not a courtier, or a feudal lord, but a *councilor* whose loyalty belonged not only to the king, but also to the "commonweale." "I call that a Senate," he wrote, "which is the chief magistracie appoynted to give Counsell and gouerne the state. And, consequently, the Senator is a man lawfully elected into the number authorised to counsell, and gouerne." But they were "elected" only in a restricted sense from a very small group, for the Polish prelate thoroughly distrusted the multitude. In brief, Goslicki advocated a revolutionary belief in the balance of power between king and senate. "For the Senate," he explained, "is a iudge betwixt force and feare, libertie and seruitude, the king and the people."

In literature *The Counsellor* had gained importance as a possible source for the sayings and character of Polonius in Shakespeare's *Hamlet,* since many of his precepts and the name Polonius may have had their origin here. It is suggested that Shakespeare changed the name of the King's councilor from Corambis, as it had appeared in the first quarto, to Polonius, in order to ridicule the work of the Polish Bishop. It may also be significant that in the second quarto, upon his entrance in Scene II of Act I, he is introduced with the words: "Enter . . . Counsaile: as Polonius." There has been much disagreement, and no acceptable explanation of this change of names. Few are the questions in Shakespeare that scholars have left unexplored. A close examination of this Polish work might throw light on the fashioning of Polonius's character.

*The Counsellor* was reprinted in 1607 as *A commonwealth of good counsaile,* but must again have met with disapproval, for it conflicted violently with James I's futile attempt to restore absolute sovereignty. Later it was not radical enough to support the views of the Commonwealth. By 1733, however, it had become historically significant and was translated by William Oldisworth in the edition which is best known, entitled *The Accomplished Senator.* **E. B. S.**

# Ten Books

**For What Do We Fight?** By Norman Angell. Harper. 1939. 327 pp.

Norman Angell, known for a generation as a leading British spokesman for peace, now interprets the long-range aims of the Allies in the present war. He is not, as some may suppose, a pacifist pure and simple. Indeed, he sums up his policy by characterizing the future aim of Great Britain as a determination to resist aggression even when it is not itself the victim. He does not recognize certain nations as naturally war-loving and others as peaceful; rather do all people want peace, but on their own terms. Every nation, moreover, has the right to be secure from attack; and when it is threatened by the domination of an aggressor, it values its right to security even above peace. But a threatened nation is helpless unless the others combine to resist the principle of domination. Sir Norman would reëstablish a League of Nations with power to make a would-be aggressor submit to discussion and third-party judgment. He would, moreover, take the sting out of the "have-not" condition of some countries by showing the world that the British Empire itself is really only a loose alliance of states, and that neither it nor any empire "owned" dominions or colonies in any actual economic sense. In his view, the problem is political and not economic, and the first steps towards a collective international order lies in a Franco-British federation. (*M. M.*)

**What Has Happened to Europe.** By Geoffrey T. Garratt. Bobbs-Merrill. 1940. 351 pp.

Judiciously — though sometimes wistfully — Mr. Garratt makes his diagnosis of "the sickness of Europe," beginning with the first symptoms of a dangerous complacency in the latter half of the nineteenth century. In the years preceding the World War the disease took hold, manifesting itself as an unhealthily competitive spirit among the Great Powers. The war itself brought about a recurrence of the mass migrations of the Middle Ages, the collapse of the established social system, and an increasing disregard for law. Post-war democracy in England became subject to the control of the rich; in France, it got into such bad repute that few honest men cared to enter politics; while German democracy was "strangled deliberately." The efforts of Stresemann, Austen Chamberlain, and Briand to bring about a more stable situation failed even in their own countries. The last part of the book deals with the reactions of England and France to the new era of aggression inducted by the totalitarian states. For some years the author has been one of the "Cassandra Club," a group of English critics so well informed that they were able to predict the very date of Czechoslovakia's downfall. Now Mr. Garratt admits that prophecy is mere guesswork; he states, however, what his party asks of America. First, it does *not* want the United States to join in a quarrel which Europe must learn to work out for itself. Second, it hopes that America will differentiate between peoples and governments, and remain a clearing house for the best of European thought. (*H. McC.*)

**Stalin's Russia.** By Max Eastman. Norton. 1940. 284 pp.

Mr. Eastman, though a leading Socialist publicist, brings to the appraisal of Stalin's Russia a broader view than that of a mere party worker. Further, he has gained insight into real conditions through his intimate acquaintance with the "old Bolsheviks" of whom Stalin has now purged his régime; one of his most interesting contributions is his explanation of the enforced false confessions of Stalin's critics. Martyrs to Lenin's ideal of the Revolution, these men confessed, under torture and threats of reprisal against their families, that they were Counter-revolutionists because otherwise they would have exposed the failure of the Revolution for which they had lived. Mr. Eastman shows that "the Soviet Union bids fair to be as reactionary as any country which has emerged from feudalism,"

and draws up a list of analogous measures used in the Fascist and Soviet states. Russia is increasingly nationalist and militarist; it is anti-intellectual; it advocates political lies and manipulates public opinion; in other words, it is "super-fascist." But the tragedy of the situation, as Mr. Eastman presents it, lies in the inevitableness of the development. "I think," he admits, "that the democratic socialists and the Trotskyists have failed to suggest any scheme by which total government ownership of industry can be dissociated from totalitarian government because there is none." He suggests an "experimental scientific party" for the solution of economic problems and the maintenance of democracy. (*M. M.*)

**A Navy Second to None.** By George T. Davis. Harcourt, Brace. 1940. 504 pp.

WRITING under the auspices of the Institute of International Studies at Yale University, Mr. Davis traces the development of American naval policy during the last sixty years, analyzing the "naval ideology" which transformed the nondescript relics of the Civil War into a fleet "equal to the most powerful on the seas." Presenting the actual arguments in Congress, he shows the influence wielded by the experts of the Navy Department, the Big Navy Congressmen and the industrial pressure groups. Inability to enforce the claims of the Monroe Doctrine, he finds, led to the first demands for a stronger navy; but the contention of Alfred Mahan that increased sea-power brought increased trade gave the movement impetus. The first decade of the century saw Mahan's disciple, Theodore Roosevelt, in the White House, and the United States engaged in a naval race with Germany, matching the Imperial plans ship for ship. In 1916 Congress passed an unprecedented Naval Act, providing for continuous expansion. Even Wilson believed that American sea-power would be a decisive factor in enforcing the decrees of the League of Nations. The Washington Conference of 1921, while limiting the future development of the navy, definitely recognized the parity between British and American battleships. The increasing tension of the last few years, both in Europe and the Far East, has induced recent Congresses to pass bigger naval bills, to consider the fortification of Guam and the Philippines, and to "launch a campaign of preparedness that has far exceeded all previous peace-time records." In his final chapter, Mr. Davis questions the advisability of increasing such an Armada, now adequate to guard both continents of the New World and to protect our distant island possessions. (*E. L. A.*)

**The American Stakes.** By John Chamberlain. Carrick & Evans. 1940. 320 pp. [9330.173A280.]

THIS realistic discussion of economic trends offers no short cut to industrial salvation. The point that Mr. Chamberlain makes is that several different systems may exist side by side in a free country, that their co-existence even offers greater opportunity to operators, workers, and consumers, for "there must be cross-over possibilities if a nation is to keep the general atmosphere of freedom." Before reaching this conclusion, the author sketches the rise and growth of syndicalism, British Guild Socialism, and the tendencies of the Democratic Party in the United States. He gives the New Deal credit for some legislation which "will seem permanently good," and for effectively using centralized political power "as an offset to the centralized economic power of the interests"; but he denies that it has increased the "long-term social power" or producing capacity of the average citizen. He discusses export trade, pointing out that not tariff protection but an increased exchange of goods at home is necessary and explains the contrary trends of price rigidity and price flexibility. The history of some typical consumers' cooperatives out of the more than six thousand which have been organized in this country is especially instructive. In spite of these healthy symptoms, there remains, however, the staggering problem of unemployed youth, the only remedy for which, the author believes, would be the initiative of a "prime mover" like the old Homestead Act. He suggests as a timely substitute the government-sponsored rebuilding of the railroads. (*M. M.*)

**American Faith.** By Ernest Sutherland Bates. Norton. 1940. 479 pp.

This work by the late author of *The Bible to Be Read as Living Literature* discusses the founding of the thirteen colonies in terms of the religious controversies of the Reformation, finding the true source of American liberalism in the ideals of the radical lower class sects. Assuming that democracy was defined in religious terms long before it assumed political significance, the book points out that the Cathars of France believed in the separation of the church and state and the Brownists of England in community self-government. Theoretical in Europe, these "master ideas of the Reformation" took root and developed in America. The congregations of the Separatists spread to all New England; Roger Williams founded a colony without an established church: and the humanitarian ideals of the Quakers colored later legislation. With the post-Revolutionary settlement, religious and political democracy advanced hand in hand, the principles of popular sovereignty and a disestablished church being equally dear to such eighteenth-century Deists as Jefferson, Adams, and Franklin. The last section of the work is devoted to a study of the idealistic communities, the unorthodox sects, and the supernatural cults of nineteenth-century America, bringing together such dissimilar personalities as Brigham Young, Robert Owen, Bronson Alcott, and the unconquerable leader of the Millerites. In the end, however, the conscience of the North abandoned such panaceas, gathered its energies into the anti-slavery crusade, and in the Civil War actually fought for freedom, determining that the ideal values for which America stood "should be transmitted to the future as the main articles of American faith." (*E. L. A.*)

**Margaret Fuller.** By Mason Wade. Viking. 1940. 304 pp.

Ever since her tragic death by shipwreck in 1850, Margaret Fuller has seemed one of the most enigmatic figures in American letters. The *Memoirs* produced by Emerson, Channing, and Clarke in collaboration, and Higginson's biography as well, are notoriously inadequate. Worse, the material on which they worked (particularly the correspondence with James Nathan) was so seriously mutilated in their determination to idealize her that it is of little assistance now. More recent researches both in American literature and in psychology have focussed attention again on her character. Mr. Wade describes her repressed and pedantic childhood under her father's tutelage: the later weight of family responsibility, which came near to crushing her; her escape to Boston, and finally to New York as literary critic on the *Tribune*; then her absorption in the Italian revolution of 1848, culminating in her secret marriage to the Marchese d'Ossoli and the birth of her child. The author is chiefly preoccupied with the spiritual and emotional conflict from which she never freed herself completely; her literary life he places second, for she could not, as she herself admitted, write so magnetically as she talked. He calls her, rather, "a whetstone of genius," one who "possessed the gift of bringing out the brilliance in her friends," and quotes much from critics like Carlyle, Emerson, and Mrs. Browning to prove it. The background is sometimes a little vague — for instance, Sophia Ripley is named as "Sarah" throughout; yet Mr. Wade makes full use of the existing information on Miss Fuller, and honestly attempts to create a sound and credible portrait. (*H. McC.*)

**The Life of James Ramsay MacDonald.** By Lord Elton. London, Collins. 363 pp. 1939.

The first volume of Lord Elton's life of the late Prime Minister extends from his birth in Lossiemouth in 1866 to the Versailles Treaty. Based on a thorough study of documents, it is both a subtle analysis of a much misunderstood character and a valuable history of the Labour Party in Great Britain. Until 1889, the year of the great dock strike, the mass of British labor had no knowledge of socialism, and no contact with the exclusive trade unions. The founding of the Independent Labour Party in 1893 marked the emergence of "a new brand of Socialism, adapted both to the practical nature of the English and to

their complete indifference to logic." Nevertheless, this party became an extremist branch after the official birth of the inclusive Labour Party in 1906, when MacDonald first entered Parliament as a representative of Labour. His political activities and his prolific work in journalism were closely connected with the railway and miners' strikes, the increase of collectivist legislation, the beginning of the suffrage movement, and the Boer War. After the death of his wife, who had been his distinguished co-worker, his life was under a shadow which increased during the World War. Lord Elton's interpretation of his rôle as a sacrifice to public hysteria is admirable. Despised because he dared to be moderate in war-time, and to insist on civil liberties, the Scotchman who delighted in physical danger was denounced as a pacifist, and the statesman who was to be three times Premier was branded even by H. G. Wells as "the shabbiest scum of Socialism." (*M. M.*)

**Madame Récamier.** By Henry Dwight Sedgwick. Bobbs-Merrill. 1940. 326 pp. Mr. Sedgwick's "biography of a flirt" makes it evident what an effect Madame Récamier must have had on her friends; she has charmed him even after a century. He stresses throughout the three qualities which, in his opinion, best mark her character — "the merciful heart, poetry and beauty." After her marriage in her sixteenth year to a Paris banker of forty-two, Madame Récamier soon became a leader in Directoire society. She disliked the fashionable court life; but her exquisite beauty made events of her rare public appearances, and by the time she was twenty her salon was frequented by the most brilliant figures, among them the elegant Mathieu de Montmorency and the painter François Gérard, whose portrait of her is well known. Lucien Bonaparte, the Emperor's brother, fell madly in love with her. Napoleon himself finally became jealous of the influence which she wielded, and banished her from Paris. After his fall she reestablished herself, and her circle lost none of its animation, though by then the Récamiers were in greatly reduced circumstances. Mr. Sedgwick gives a clear picture of her famous friendship with Madame de Staël. That connection, which she generously refused to drop, brought about her banishment; and it was at Madame de Staël's house that she met Chateaubriand, who inspired in her "the only real passion in her experience." In spite of his infidelities and her own casual adventures — for she was always a coquette — she remained loyal to Chateaubriand, and was the comfort of his last illness. Strangely enough, the adoration she attracted from nearly every man she met never seemed to make enemies for her; her tact and sympathy brought her only friends. (*H. McC.*)

**How to Read a Book.** By Mortimer J. Adler. Simon & Schuster. 1940. 398 pp. This stimulating guide to improved reading habits is also a polite attack on present-day liberal education. Disagreeing with John Dewey's emphasis on laboratory methods and free inquiry, the author maintains that even college students simply do not know how to read. Dr. Adler describes the efforts made at Columbia, Chicago, and especially at St. John's College, Annapolis, to teach students to read profitably the masterpieces of literature. He then offers the reader a set of rules by which he may attain intellectual discipline. In seeking to understand a great book, the first step is to analyze its structure; the second is to interpret its contents by "coming to terms" with the writer's mode of expression and following the sequence of his arguments; the final stage is criticism of the work as a communication of knowledge. This critical process tries to detect wherein the writer is uninformed, misinformed, illogical, or incomplete in his account. The reader is expressly warned, however, not to launch on the critical part too early. "You must not begin to talk back," states Mr. Adler, "until you have listened carefully and are sure you understand." To supplement the extensive treatment of expository works, he discusses the reading of imaginative literature. An appendix contains a list of works by some 130 great writers from Homer to the present day. (*M. M.*)

# Library Notes

## The Autobiography of Benvenuto Cellini

A FIRST edition of the most famous autobiography written by an artist is certainly to be welcomed; but it may surprise some readers that the *Vita di Benvenuto Cellini* [**G.401.61], whose author was born in 1500, was not printed till 1728. For more than a century and a half the work had circulated in manuscript. The original codex remained during the seventeenth century in the possession of the Cavalcani family, who guarded it jealously. But once out of their hands, it had a succession of migrations, until a Florentine bibliophile found it by good luck, and it was finally deposited in the Laurentian Library in Florence. The printer Pietro Martello made the first printed edition from an unknown, defective copy in 1728. Although the volume bears the imprint of Cologne, the place of printing is generally understood to have been Naples.

The Library's copy, a large quarto in contemporary binding, belongs to the first edition. The editor was Antonio Cocchi, a distinguished professor of medicine, besides being a classical scholar. Although his name does not appear in the volume, he was the author of the introduction. With the insight of a modern psychologist, the doctor defended Cellini's good faith, in spite of the apparent incredibility of some of his tales, because one of his temperament would quite naturally take dreams and visions for reality. The dedication to Richard Boyle, Earl of Burlington and Cork, an architect and art lover, is signed by "Seb. Artopolita," probably a pseudonym for Cocchi.

It is interesting to consider that Goethe made his translation of the *Vita* from this first edition, his version appearing first in Brunswick in 1798 and then in the better known edition of Tübingen in 1803.

The edition lacks the explanatory note present in the nineteenth-century editions based on the Laurentian manuscript, in which Cellini told how he began to write his Life by hand, but, considering that he was losing too much time, dictated it to a young boy, Michele di Goro, while he himself continued at his work. The great craftsman began his memoirs in his fifty-eighth year and kept at the task for four years. He lived more than seven years longer, till February 13, 1570. The first edition also includes the text of Cellini's will and an account of his funeral.

The *Life* of the Florentine goldsmith and sculptor, the reckless adventurer and heartless gallant, withal a pious believer, is too famous to justify an account here. M. M.

## A Panoply of Arts and Crafts

MANIFOLD interest attaches to a small volume entitled *Panoplia Illiberalium Mechanicarum aut Sedentariarum Artium* [**Q.55.95] edited by Hartmann Schopper, printed at Frankfurt in 1568. The Library's copy, charmingly bound in dark red morocco with lavish gilt tooling, bears the bookplate of the great French novelist Anatole France.

The book, which promises a comprehensive knowledge of the various manual arts as well as other vocations, is desirable chiefly because of the 131 animated and realistic woodcuts by Jost Amman. In the same year the publisher, Sigismund Feyerabend, had issued also the German edition, *Eygentliche Beschreibung aller Stände*, with verses by the famous Nuremberg shoemaker-poet Hans Sachs; and this may even have been preceded by an edition of 1564. In the Library's volume the German titles appear beside the Latin ones over the Latin verses. The experienced publisher no doubt wanted the picture-book to continue its appeal to a wide public in spite of its new classical guise. The translator, Hartmann Schopper, was born in Neumarck in 1542.

The pictures of Jost Amman, however, really require no elucidation. Today they have a decided iconographic value, as all of them show the costumes, some the characteristic interiors, and a large number also the tools and

processes in use in the happy time when the artisan was the manufacturer. The cut of the apothecary shop, with its mortar and pestle, cones and jars, begins the succession of intimate glimpses of trade. One sees the typefounder at work in his pleasant shop with the casement windows, oven, bellows and tongs; the draughtsman designing at a table with a vase of flowers; the printer inking a form with ink-balls; the paper-maker at his tub; the book-binder, the glazier, the embroiderer, the gem-cutter, and many others. Only the scissors-grinder looks like his anachronistic descendant still visible on the streets today. M. M.

## Carlyle and the Franklin Tithe-Book

WANDERING among the book stores of Soho in 1853, Henry Wake, an engineer with the East and West India Dock Company, stumbled across "a strange old brown manuscript." A dabbler in antiquarian research, he was able to identify it as a seventeenth-century tithe-book of the parish of Ecton, the Northampton village in which Benjamin Franklin's ancestors had lived for over three hundred years. Knowing Carlyle's admiration for the American, Wake gave the volume to him; but the historian felt its "real home" should be on the other side of the Atlantic. Samuel Laurence, the artist, was preparing to do a series of portraits of famous Americans, and Carlyle entrusted the manuscript to him, asking him to give it to Edward Everett when he arrived in Boston.

Much of the correspondence concerning this gift of Carlyle's has been published by the Massachusetts Historical Society, to which Everett in his turn presented it. During the past year, however, this Library has acquired a letter by Carlyle in which he tells Wake of the appreciation with which the book was received. Interrupting his *History of Frederick II,* which was just well under way, he wrote on December 19, 1854, of Everett's plans for the manuscript:

> "He is to have it *bound* 'as if it were a very Iliad'; presented to the New England Historical Society; produced solemnly at the Inauguration of some Monument they are building to Franklin in Boston, with &c. &c. In short, never were a few shillings better laid out, than those by you in the purchase of that old Tithe-Book, in the shop in Soho-Square; it would give you real pleasure to see what pleasure it gives now when arrived at its right place."

He concludes the letter with a pleasant suggestion that Wake should pay a New Year's call at Cheyne Row, adding, "Ask for Mrs. C. if I am busy, and she will read to you the letter itself[Everett's] so far as relates to this business."

Accompanying the manuscript are clippings from the Boston Daily *Courier* describing the presentation to the Massachusetts Historical Society in April 1857. They were collected by Carlyle, who intended to send them to Wake, but did not know where to reach him. Inside the envelope which contained them is a note in Wake's hand, "Recd from John Ruskin to whom (it appears) T. C. gave it to find out my address and forward." E. L. A.

## Stöffler on the Astrolabe

AN illustrious astronomer and a distinguished printer united in the production of a scientific book characteristic of the German Renaissance. *Elucidatio Fabricae Ususque Astrolabii* by Johannes Stöffler, a recent addition to the Bowditch Collection, was produced by Jacob Köbel at Oppenheim on the Rhine in 1513. The volume is printed with Roman type and bound in dark brown, blind-tooled calf. It has an ornamental title-page and graceful decorative initials. Twenty-one full-page diagrams and many pictorial representations illustrate the text.

This *Explanation of the Construction and Use of the Astrolabe* was one of Stöffler's most important works. It consists of two parts, the first explaining the design and construction of the astrolabe, the second its numerous uses. The former includes the circles corresponding to the signs of the zodiac and the numerical divisions on the

instrument; the latter gives instructions on taking the altitude of the sun, containing also many astronomical computations as well as measurements of the earth.

Johann Stöffler, born in Swabia in 1452, was professor of mathematics at the University of Tübingen. He worked on the reform of the calendar, anticipating a device which was later adopted. Among his pupils were Philip Melanchthon, the reformer, and the geographer Sebastian Münster. A curious legend is told of his death. Having read in the stars that he would be killed by the fall of a heavy body, the astronomer wished to forestall destiny by staying in the house. In the course of a discussion with some friends, he rose to take down a book, when the shelf of heavy tomes fell on his head, causing his death a few days later.

The printer, Jacob Köbel, combined with his official position of *Protonotar* (municipal secretary) of Oppenheim the activities of a mathematician, a jurist, a poet, a wood-engraver, and, by no means least, of a flourishing printer and publisher. His coat-of-arms, an owl perched on a passion-flower, is prominent in his device. **M. M.**

## A Seventeenth-Century Poet

*RICHARD CRASHAW,* by Professor Austin Warren, Professor of English at the University of Iowa and until recently on the faculty of Boston University, reviews the life of one of the most interesting of the "metaphysical" English poets of the seventeenth century.

The greater part of the work is critical, attempting to put the present-day reader "into the position of one who, three centuries ago, was informed upon the principal movements in English and Continental religion and art, and conversant with Latin, Italian, and English poetry." This approach is particularly illuminating because Crashaw was deeply sensitive to artistic beauty and steeped in the style of his time.

Thus, for instance, Professor Warren devotes a chapter to "emblem books." These were little volumes which sought to convey moral and spiritual truths through symbolic pictures, "silent parables," as the poet Quarles called them. The same taste which made these so popular in the baroque period fostered in poetry the elaborate imagery of the "conceit," practised by all Crashaw's contemporaries, but often carried to excess by Crashaw himself.

In the following chapters Professor Warren shows the influence of this tendency on the poet's work, and analyzes Crashaw's treatment of his favorite themes, Saint Mary Magdalen, Saint Alexis, and Saint Teresa. He also discusses his subtle manipulation of rhyme and meter, advancing the novel theory that Crashaw's aim was "the production of ecstasy, a poetic equivalent to the trance state of the mystics."

Richard Crashaw was brought up by a Puritan father, but even in his college days at Cambridge he showed his preference for a richer form of religious worship. He was intimate with Nicholas Ferrar and the other members of the community at Little Gidding, and frequently visited there to share their contemplative life. After the outbreak of the Civil War, he became a Roman Catholic, and lived abroad thereafter. For a time he was in Paris, one of the Royalist circle gathered about the exiled Queen Henrietta Maria. In 1646 he went to Rome and joined the service of Cardinal Pallotta, who later appointed him to a minor post in Loreto. There, "the holy ardor of his soul overheating his body," he died in 1649.

**H. McC.**

## Sebastian Brant and Medieval Polemics

THE *Defensio Bulle Sixtine,* printed in 1503 in Oppenheim, is a small quarto of sixteen leaves, with a number of striking woodcuts. The largest is a Madonna and Child, but there are several small figures of monks, magistrates, and a jester with a fool's cap.

The little book is a vivid document of an old controversy rekindled with new vehemence in the fifteenth century — namely, the question of the Immaculate Conception of the Virgin Mary. The Franciscans upheld the doctrine, while the Dominicans opposed it. The University of Basel was a stronghold of the Franciscan position, and it was

here that Sebastian Brant, the author of *The Ship of Fools,* studied and taught, until he was called as legal expert to his native city of Strassburg. The main interest of the Library's volume is that it contains contributions by and about the famous satirist.

The volume consists of pronouncements on both sides of the controversy. The chief article, occupying six and a half pages, is the bull issued in 1502 by Pope Alexander VI, which "revised, restored and confirmed" a bull of Pope Sixtus IV issued in 1483 in defense of the Franciscan doctrine. The Pope denounced the "preachers of different orders" who taught that those who affirmed the Immaculate Conception were heretics or guilty of mortal sin. Following the bull is a long Latin poem by Sebastian Brant, dedicated to Adelbert von Rotberg, Dean at Basel — an impassioned invective against the "Maculistae." At the end of the first stanza Brant makes an allusion to the folly of which his ship bears enough ("Sit satis insana me modo nave vehi"). This Latin poem had already been included in the second collection of Brant's Latin verse, published in 1498.

A partisan of the opposing school, Adam Wernher von Temar of Heidelberg, answers Brant. He presents his argument in prose and verse, the latter ironically ending with Brant's own line about the ship of fools. A notorious Dominican, Wigandus Wirt from Stuttgart, appears next in a four-page poem, erudite and filled with classical allusions, which ends with the pious remark that it would be only proper for his adversary to die at the stake. **M. M.**

## Mathematical Magic

JOHN EVELYN wrote in his famous diary in July 1665: "I called at Durdans, where I found Dr. Wilkins, Sir William Petty, and Mr. Hooke, contriving chariots, new rigging for ships, a wheel for one to run races in, and other mechanical inventions; perhaps three such persons together were not to be found elsewhere in Europe for parts and ingenuity." The Dr. Wilkins here mentioned was John Wilkins, Bishop of Chester, the founder of the Royal Society and author of numerous works in mathematics, astronomy, phonetics, and "natural philosophy."

The Library already owned several books by Wilkins, including two first editions. *Mathematical Magick* [**E.197.85], printed in London in 1680, has now been added — a characteristic treatise, first published in 1648.

The first part of this popular exposition of mechanics explains the principles of the balance, lever, wheel, pulley, wedge, and so forth. The second part, although it frequently refers to the ancients, as also to later scientists like Bacon and Regiomontanus, is boldly speculative; for it suggests the possibility of constructing submarine ships and "flying chariots." In respect to the latter, Wilkins visualized propulsion by motive power (though not, indeed, automotive power) and maintained that "the engine can never be too big or too heavy, if the space which it possesses in the air, and the motive-faculty in the instrument be answerable to its weight."

John Wilkins, born in 1614, the son of a goldsmith, had a rapid career as churchman and administrator. In 1648 Parliament, with which he sided in the Civil War, appointed him Warden of Wadham College, Oxford; eleven years later he became Master of Trinity College, Cambridge, but lost his post at the Restoration. A brother-in-law of Cromwell, he nevertheless was easily reconciled to the restored monarchy, held several ecclesiastical positions, and was made Bishop of Chester in 1668, four years before his death. **M. M.**

# A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture. Gardening* | *Fiction* | *Navigation. Aviation* |
| *Amusements. Sports* | *Fine Arts* | *Periodicals* |
| *Bibliography. Libraries* | *Genealogy. Heraldry* | *Philosophy. Ethics* |
| *Biography* | *Geography. Maps* | *Poetry* |
| *Business* | *History* | *Politics & Government* |
| *Children's Books* | *Journalism. Composition* | *Psychology* |
| *Domestic Science* | *Language* | *Religion. Theology* |
| *Drama* | *Local History* | *Science* |
| *Economics* | *Medicine. Hygiene* | *Sociology* |
| *Education* | *Military Science* | *Technology* |
| *Essays. Literature* | *Music* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture. Gardening

**Horvath,** A. A. The soybean industry. [New York,] Chemical Pub. Co. 1939. vi, 221 pp. Bibliography, pp. 191–197. SB205.S7H68 1939

**Patterson,** Sterling. Be your own gardener. Harper. 1940.

**U. S. Forest service.** Community forests. Washington. 1939.

## Amusements. Sports

**Bancroft,** Jessie H. Games. Macmillan. 1938. 685 pp. B.H. Centre Desk

**Cross,** Reuben R. Furs, feathers and steel. Dodd, Mead. 1940.
"Of feathers, hackles, fishhooks and other materials used in tying trout flies."

**Cummings,** Henry I. Tennis as a hobby. Harper. 1940.

**Goodspeed,** C. E. Angling in America: its early history and literature. Houghton Mifflin. 1939. 381 pp. B.H.83.9=SH463.G6

**Massachusetts fish and game association.** A brief history. Boston. 1935. 32 pp. SK1.M38

**Russell,** William Fletcher, *jr.* Falconry; a handbook for hunters. Scribner. 1940.

**Thomas,** Lowell Jackson. Softball! so what? Stokes. 1940.

**Vines,** Ellsworth. Ellsworth Vines' quick way to better tennis. [New York, Sun Dial Press. 1939.]

## Bibliography. Libraries

**Branscomb,** Bennett Harvie. Teaching with books; a study of college libraries. Ass'n of American Colleges, American Library Ass'n. 1940.

**Calot,** Frantz, and Georges **Thomas.** Guide pratique de bibliographie suivi d'un memento analytique des principales bibliothèques publiques de Paris. Paris. 1936.

**Greenwood,** Frances A., *compiler.* Bibliography of swimming. Wilson. 1940. 308 pp. B.H.80.9

**Growoll,** Adolph. Book trade bibliography in the United States in the nineteenth century. New York, Hackett. 1939.

**Harvard College.** Harvard College Library, 1638–1938. [In Harvard Library Notes, Vol. III, No. 6, March, 1939.] 83 pp. B.H.782.15

**Harvey Cushing Society.** A bibliography of the writings of Harvey Cushing prepared on the occasion of his seventieth birthday April 8, 1939. [Springfield, Ill.,] Thomas. 1939.

**Joeckel,** Carleton Bruns, and Leon **Carnovsky.** A metropolitan library in action; a survey of the Chicago public library. Univ. of Chicago. [1940.]

**Keefe,** H. J. A century in print; the story of Hazell's 1839–1939. London, Hazell Watson & Viney. 1939.

Landis, Benson Young. A guide to the literature of rural life. Federal Council of the Churches of Christ in America. 1939.

Library Literature. 1938. New York, Wilson. 1939. 524 pp. B.H. 783.28B=6194.105 1938

McMurtrie, Douglas Crawford. The typography of publications; proofs to illustrate a talk. [New York?] 1939.

Newberry Library, Chicago. English books and books printed in England before 1641 in the Newberry library. A supplement to the record in the Short title catalogue. Compiled by Gertrude L. Woodward. Chicago. 1939.

Norris, Dorothy May. History of cataloguing methods 1100–1850: with an introductory survey of ancient times. London, Grafton. 1939. 246 pp. B.H. 792.3

O'Neill, Edward H. Biography by Americans, 1658–1936: a subject bibliography. Univ. of Pennsylvania. 1939.

Plant, Marjorie. The English book trade; an economic history of the making and sale of books. Allen & Unwin. [1939.] 500 pp. B.H. 750.3

Prestage, Edgar. Portugal and the War of the Spanish Succession: a bibliography. Cambridge Univ. 1938.

Reid, Charles F., *editor*. Bibliography of the island of Guam. Wilson. 1939.

Stillwell, Margaret Bingham. Incunabula and Americana, 1450–1800; a key to bibliographical study. Columbia Univ. 1931. xviii, 483 pp. B.H.790.1=2123.22

Suñé Benages, Juan, and Juan Suñé Fonbuena. Bibliografía crítica de ediciones del Quijote impresas desde 1605 hasta 1917 recopiladas y descritas. Barcelona. 1917. xxxi, 485 pp. Illus. *Z8158.S96

U. S. Federal emergency relief administration. Books, pamphlets, and other materials recommended for libraries of training centers for workers' education and teachers of workers' education. [1934.] Washington. [1934.] *9016.3318A6
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Varillon, François, and H. Holstein. Bibliographie élémentaire de littérature française. Paris. [1936.]

# Biography

## *Single*

Balch, David Arnold. Elbert Hubbard, genius of Roycroft. Stokes. 1940.

Barker, H. E. Abraham Lincoln: his life in Illinois, being year by year incidents from 1830 to 1865. Barrows. [1940.]

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# More Books

The Bulletin of the Boston Public Library

JUNE, 1940

## Five Hundred Years of Printing

THE five-hundredth anniversary of the invention of printing is now being celebrated in libraries throughout the world. Curiously enough, the current year witnesses also two other great typographical anniversaries. It was four hundred years ago that the first book was printed in the western hemisphere, in Mexico City; and three hundred years ago that the first book appeared in what is today the United States of America, in Cambridge. Naturally, the Boston Public Library wishes to take part in the celebration. An exhibit has been arranged in the Treasure Room which, through specimens of the work of famous presses, depicts the history of printing from its beginning to the present day. More than a hundred volumes — some of them tiny pocket editions, and many large folios — fill the show-cases. The exhibit, which starts in the middle of June, will be on view till the end of September.

Works of the early masters of printing — incunabula or "cradle-books" — occupy a prominent place. About forty such books are displayed. The first item is a single leaf from the Gutenberg Bible — supposedly the first book ever printed with cast metal types. The Gutenberg Bible was issued between 1450 and 1455 at Mainz, whereas the invention of the new art seems to have occurred — if the present anniversary is justified — about 1440 at Strassburg. However, the circumstances of the invention are only partially known; indeed, it is still thought by some that it was the work of a certain Lourens Coster in Haarlem, years before Gutenberg's time. Yet it may be said with certainty that, even if the initial experiments were made by others, printing with movable types cast by a mechanical process was first practised by Gutenberg; and that he made his early trials, as existing legal records prove, by 1440. Various smaller pieces — indulgences and a Latin grammar — were printed before the large Bible was attempted. The latter itself is so perfect an achievement that it could hardly have been produced without experience. On the other hand, it seems now established beyond doubt that the book was not Gutenberg's work. He began it; but later he was

forced out of the business, and the larger part of the printing was done by his former partners, especially Peter Schoeffer. To avoid misunderstanding, scholars usually refer to the book as "the 42-line Bible," after the number of lines in a column. Unfortunately, even this appellation is not quite correct. The early copies were started with two columns to a page, each containing forty lines only; and before they settled down, the printers also tried forty-one lines. The adoption of the final form saved them one-twentieth of the paper. Next to the genuine leaf, a facsimile reproduction of the whole Bible is shown in the exhibit.

Peter Schoeffer himself became a great printer, next to Gutenberg problably the greatest in Germany. The Library has several volumes by him, among them a fine copy of Thomas Aquinas's Commentary on the *Sentences,* published in 1469. But the quality of Schoeffer's work may be seen in a copy of the Halberstadt Missal, the body of which was produced by Johann Grüninger at Strassburg, but for which Schoeffer supplied the Canon and Prefaces — some twenty leaves printed with the type of the Great Psalter of 1457, perhaps the most beautiful type in all printing history. Opened at the beginning of the Canon — on one side the woodcut of the Crucifixion and on the other a page of magnificent typography — the book shows the new art at its best.

Breydenbach's *Travels in the Holy Land,* also printed at Mainz in 1486, is another work of perennial interest. The woodcuts of Venice and Jerusalem, and of various islands of the Mediterranean — some of which stretch to a length of five or six feet — are the first efforts at accurate representation. In the view of Venice, for example, the Doge's palace, the Bridge of Sighs, and St. Mark's Cathedral at once catch the eye. It can even be asserted that the panorama was probably drawn at the spot where the Church of San Giorgio Maggiori stands today. These cuts were made by Erhard Reuwich, the artist responsible for the hundreds of drawings of plants and animals in the *Hortus Sanitatis* — a work of which the Library has several editions, including those printed at Strassburg, Augsburg, and Passau.

One volume of the set of Vincent of Beauvais's *Speculum Maius,* printed by Johann Mentelin and the R-Printer at Strassburg, arrests the attention both by its huge dimensions and by the heavy chain hanging from the binding. Intrinsically the work is important as one of the great encyclopedias of the Middle Ages; but its typography too is noteworthy, since it was printed with a semi-roman type, one of the earliest used in Germany. The first edition of Wolfram von Eschenbach's *Tyturel,* one of the great poems of early German literature, was also published at Strassburg. It is one of the few German classics printed at that time. Strassburg had a large output, and it early developed a distinct style of printing. Many of the volumes were big folios. At Cologne, where the chief buyers of books were scholars and University students, the printers

were less ambitious — as a poorly-printed Aristotle, done by Heinrich Quentell, may show. Another Cologne book on view is the original edition of Werner Rolewinck's *Fasciculus Temporum,* perhaps the most popular chronicle of the age. First printed in 1474, the book reached thirty-eight editions before the end of the century. Unfortunately, the Library has no copy of the *Cologne Chronicle,* famous, among other things, for the passage it contains about the invention of printing. The book is not very rare; one can easily acquire a copy — if one is not particular about its quality.

Early printing at Nuremberg, then a center of humanism, is chiefly associated with the name of Anton Koberger, the first great industrialist of printing. The *Schatzbehalter,* published in 1491, is opened to his homely but serviceable schwabacher type and one of the woodcuts of Michael Wolgemut. This Nuremberg artist, the teacher of Albrecht Dürer, is often stiff, as in the innumerable portraits of the *Nuremberg Chronicle.* The plates of the *Schatzbehalter,* however, amply justify his reputation for strength and vivid, if grotesque, imagination. Ninety-one full-page cuts make the book a monument of art. The other Koberger volume in the exhibit, the German Bible of 1483, is also noted for its illustrations, although the blocks were borrowed from Cologne, where they were first used for the Bible of 1481. These cuts are much softer than those of Wolgemut. The figure of a small swan on a lake was the artist's favorite signature.

The coöperation of printer and artist — after their first squabbles, which resulted in a strike — was especially close at Augsburg. The art of bookmaking in that city may be excellently studied in the collection. Recently the Library acquired almost immaculate copies of the original editions of the *Speculum Humanae Salvationis,* with all the woodcuts uncolored, and the *Council of Constance,* with the woodcuts colored by a contemporary hand. The first was printed by Günther Zainer in 1473, the second by Anton Sorg in 1483. At least a dozen other Augsburg books lavishly illustrated with quaint but forceful woodcuts could be included in the exhibit. The printers of Esslingen were more or less under the influence of those of Augsburg. Niclas von Wyle's *Translationen,* published by Conrad Fyner in 1478, is more important for text than for typography — handsome volume though it is. This was the first German anthology of novels and other prose works of Italian humanists. The work of the Ulm printers is represented by Ptolemy's *Cosmographia* of 1482, containing a map of the world with an outline of Greenland; by Petrarch's *Historia Griseldis,* with a charming woodcut border; and finally by the little *Itinerarium Mariae,* with a picture of the Virgin, of which Richard Muther, the German art historian, thought that "the art of the fifteenth century had hardly produced a more maidenly appearance."

The Italian fifteenth-century books are equally representative. There

is a copy of Bessarion's defense of Plato, printed in 1469 in Rome by Sweynheym and Pannartz, the first printers of Italy. The elaborate border design on the first page, painted in gold, green, and blue, is a relic of the style of illuminated manuscripts. A similar border printed from a wood block, in Euclid's *Elementa,* produced by Ratdolt in Venice in 1482, represents a further step. The *Decor Puellarum* displays the types of Nicolas Jenson, although the Library still lacks a really notable work of that great master, such as his Plutarch or Eusebius. Another item of interest is the rare *Isolario* of Bartolommeo dalli Sonetti, also printed at Venice about 1485, and containing forty-nine maps of the Mediterranean shores and islands — the first portolan atlas ever printed.

The Library may justly be proud of its *Poliphilus,* the famous Aldine book published in 1499, with more than a hundred and fifty woodcuts, ascribed at various times to no lesser artists than Mantegna, Botticelli, and Giovanni Bellini. This copy, in a contemporary gilt-tooled binding, is one of the finest in existence. St. Jerome's *Epistolae* and Bergomensis's *De Claris Mulieribus,* both printed at Ferrara, are other splendid examples of book illustration. The Brescia edition of Dante's *Divine Comedy,* with no less than sixty-eight full-page woodcuts, is an impressive work, though the plates are of a more modest quality.

Maimonides's *Moreh Nebukim,* known in English as *The Guide for the Perplexed,* and printed at Naples before 1480, is one of the Library's few Hebrew incunabula. The book is extraordinarily rare; moreover, this copy is in perfect condition — a remarkable circumstance, for Hebrew incunabula usually lack some pages at the beginning and end. The first edition of Homer's *Works,* printed at Florence in 1488, is undoubtedly the most beautiful Greek book of the century — "the boast of every classical collection," as Dibdin called it. The first edition of the *Columbus Letter,* printed at Rome in May 1493, although typographically of little distinction, may be allowed its place in the exhibit. Next to it is the second Basel edition, 1494, with six woodcuts, the first of which depicts Columbus's arrival in America, while the last shows his ship.

A copy of the *Manipulus Curatorum,* printed at Paris in 1478, by Ulrich Gering, one of the three Germans who eight years before had introduced printing into France, heads the group of French books. The volume once belonged to Thomas Prince, who wrote his name on the opening page, together with the date 1729. The book was probably the first incunable to be brought to America. Another interesting Parisian book is the *Facta et Dicta* of Valerius Maximus, printed in 1475, probably at the "Soufflet Vert" by the first native French printers. A Book of Hours shows the work of Antoine Vérard, and a copy of the *Summa Aurea* that of Philippe Pigouchet, the celebrated printer-publisher. The Library has several books issued at Lyons, and at least one volume each — and these are very rare — from Toulouse, Poitiers, Besançon, and Geneva.

POLIPHILO QVIVI NARRA, CHE GLI PARVE ANCORA DI DORMIRE, ET ALTRONDE IN SOMNO RITROVARSE IN VNA CONVALLE, LAQVALE NEL FINE ERA SERATA DE VNA MIRABILE CLAVSVRA CVM VNA PORTENTOSA PYRAMIDE, DE ADMIRATIONE DIGNA, ET VNO EXCELSO OBELISCO DE SOPRA. LAQVALE CVM DILIGENTIA ET PIACERE SVBTILMENTE LA CONSIDEROE.

LA SPAVENTEVOLE SILVA, ET CONSTIpato Nemore euaſo, & gli primi altri lochi per el dolce ſomno che ſe hauea per le feſſe & proſternate mẽbre diffuſo relicti, me ritrouai di nouo in uno piu delectabile ſito aſſai piu che el præcedente. El quale non era de monti horridi, & crepidinoſe rupe intorniato, ne falcato di ſtrumoſi iugi. Ma compoſitamente de grate montagniole di non tropo altecia. Siluoſe di giouani quercioli, di roburi, fraxini & Carpini, & di frondoſi Eſculi, & Ilice, & di teneri Coryli, & di Alni, & di Tilie, & di Opio, & de infructuoſi Oleaſtri, diſpoſiti ſecondo laſpecto de gli arboriferi Colli. Et giu al piano erano grate ſiluule di altri ſiluatici

*A Page from the "Hypnerotomachia Poliphili," 1499. (Facsimile Reduced.)*

In Spanish incunabula, thanks to the Ticknor Collection, the Library is fairly rich. Only three are shown in the cases: the *Usatges de Barcelona,* 1495, with a large woodcut showing the Cortes in session; *La Passion de Jhesu,* with seventeen woodcuts, printed at Burgos about 1493; and a little tract attributed to St. Bonaventura printed at Montserrat in 1499. The visitor may notice half a dozen other early items — a letter of indulgence issued at Augsburg for a crusade against the Turks; a papal bull printed at Vienna; the *Epistolae* of Pierre de Blois, published by the Brothers of the Common Life at Brussels — and above all a tall copy of the Brünn 1488 edition of the *Chronica Hungarorum,* with forty-one striking woodcut portraits of the kings of Hungary.

These volumes may give an adequate idea of the Library's resources in the field of fifteenth-century printing. Through persistent efforts, and from the income of special trust funds, it has been possible of late to build up the collection from many aspects. The number of presses and cities represented has been more than doubled; many books with woodcuts, typifying various styles of illustration, have been added; and, finally, the collection has been rounded out in regard to subject matter. Formerly, the larger part consisted of sermons; among the new acquisitions are the most significant literary, historical, and scientific works of antiquity as well as the Middle Ages. It is in English incunabula alone that the Library's poverty is still deplorable. The only fifteenth-century English book in the Library is Wynkyn de Worde's edition of the *Polycronycon,* 1495, and a poor copy at that. There is no Caxton, except six leaves from Gower's *Confessio Amantis.* Yet the Library has a Caxton item which could be the envy even of those rich in his printed books — namely, a volume of manuscripts which once belonged to him, and which bears in four places his signature, "Iste liber constat Willmo Caston." This is the only book surviving from the library of the first English printer.

WITH the sixteenth century, printing rapidly deteriorated in Germany. Of course, the break did not occur on any calendar date. It would be difficult to determine from its looks alone whether a book was published a few years before or after 1500. By the second decade of the new century, however, the difference was quite noticeable; and from then on, printing grew worse and worse.

The decline was due to several factors. The new printers were as a rule less educated men than their predecessors, many of whom had studied at the universities. Their types accumulated, but they did not know how to use them. They were anxious to display their riches, and the title-pages of their books were sometimes put together from half a dozen fonts. Furthermore, the reading public too had changed. With the Renaissance and the humanistic movement, the number of readers increased many times, for even common people knew how to read and

write. Whereas formerly the printers catered to the learned and wealthy classes, they addressed themselves now more to the masses. The Reformation especially accelerated the production of cheap books. Its violent controversies gave rise to innumerable pamphlets, each trying to reach as many people as possible. As a result, German books, which in the fifteenth century were almost always of high craftsmanship and not seldom real works of art, became either slipshod or pretentious. It is true that many of these books contain very fine illustrations. The *Teuerdanck* of 1517 is, in spite of its curious typography, a most remarkable performance. It is a pity that the Library does not as yet possess a copy. The 1511 edition of Dürer's *Apocalypse* may be seen in one of the cases; but this, except for the title page, was first published in 1498. However, a number of *Kleinmeister* were giving their fresh talents to the press, as copies of Hans Burgkmair's *Boccaccio,* Wolf Traut's *Saint Francis,* Jost Amman's *Panoplia,* and Hans Wechtlin's *Leben Christi,* also on display, may show. Holbein's woodcut portrait of Erasmus, issued as a single sheet in 1538, is a tribute by a great artist to a great scholar.

In Italy, which remained essentially untouched by the Reformation, the change was not so abrupt. The high Renaissance and even the early baroque period still imposed a discipline upon the arts. To be sure, the whole atmosphere of the book became statelier. But the vitality of the first printers, in firms like the Aldus and Giunta families, remained. Aldus introduced an innovation which was greatly to affect book publishing everywhere. This was the italic type with which he began a series of works in a handy yet attractive format. His *Dante* of 1515 is a good example. Of course the Reformation touched Spain even less than Italy; there were no drastic shocks to disturb the continuity. The largest and most remarkable printing enterprise of the period, the Polyglot Bible sponsored by Cardinal Ximenes, appeared at Alcala in 1514-17.

The country where printing retained its original vigor, and could look forward to a healthy development, was France. This, too, may be accounted for by various influences. Typography cannot be separated from the other manifestations of the age — and the reign of François I was the apogee of the French Renaissance. In the Books of Hours of Vérard, Vostre, and Pigouchet, early French printing — with its bâtarde types and Gothic illustrations and decorations — reached its full fruition. Then in 1524 Geofroy Tory, returning to France after several years' residence in Italy, designed a Book of Hours which was as different from the previous ones as anything could be. He used roman types, graceful outline woodcuts, and light geometrical ornaments. Two other Books of Hours followed, and in 1529 he published *Champfleury,* containing his theories on type design. The book is a milestone in typographical history. Vérard and his contemporaries were medieval, and Tory and his followers were modern. Tory was the first to regard printing not as an

imitation of manuscript, but frankly as a new medium for book-making. He wished to have his books appear what they really were — machine-made.

The Library still lacks Tory's works. It has, however, a Book of Hours printed by Regnauld Chaudière in 1549, in which border designs made by Tory were used. Bound in a contemporary binding in the Grolier style, the volume is attractive, even though Chaudière did not know how to arrange the blocks properly. Simon Colines, successor to Henry Estienne, was Tory's own printer and publisher; and Colines was an excellent craftsman, as may be seen from his title-page for Oronce Finé's *Quadratura Circuli,* 1544. Robert Estienne, who was both a profound scholar and a conscientious printer, fully supported the new development. His *Exposition sur les Evangelistes* is included in the exhibit. But perhaps even more than any Paris printer, Jean de Tournes at Lyons reflected Tory's influence. The title-pages of his books, such as the *Eneide,* are decorated with compositions of pleasing ingenuity.

The ready acceptance of Tory's ideas showed that the time was ripe for the change. Within a few years, many type designers were working in the new style. Claude Garamond cut a series of roman characters which is still the standard type not only in France, but in several other European countries. Jenson's roman fonts were imitative of humanistic writing, but Garamond's were the result of independent design. His type is taller and narrower, more precise and graceful, than the early Venetian. Garamond supplied such publishers as the later Estiennes, and his types were used also by that great printer of the second half of the century, Christopher Plantin of Antwerp. The Library, of course, owns many works by the latter. In the exhibit is shown the first volume of his Polyglot Bible, issued in 1568.

Two show-cases are reserved for English printing of this period. Sixteenth-century English typography emerged slowly from its somewhat poor beginnings; nevertheless, some of these books have an air about them, like Wynkyn de Worde's *Cronycles of Englonde,* printed with a few quaint woodcuts in 1502, and still bearing Caxton's striking device. Finally, in the works of Richard Grafton, Edward Whitchurche, and others, the English gothic letter had got into its stride, as Cranmer's Bible of 1539 and the Book of Common Prayer of 1549 amply testify. And there is John Day's edition of the *Elements* of Euclid, the first English book with a large array of geometrical woodcuts which could stand up against similar productions on the Continent. Unfortunately, Queen Mary's restrictions of 1557, approved by Queen Elizabeth, prevented the growth of English typography. Printing was allowed only in London, Oxford, and Cambridge; and the number of typefounders was reduced to four. It is a marvel that under these circumstances English typography was even as good as it was: that it could achieve

such books as the Bishops' Bible of 1568 and the King James Bible of 1611. The average printer used battered types on cheap yellowish paper; that is how the masterpieces of the Elizabethan era, including Shakespeare's, have come down to us. The First Folio of Shakespeare, printed in 1623, is no exception. This greatest book of English literature is shown together with a quarto edition of *A Midsummer Night's Dream.*

Seventeenth-century printing shows few startling innovations in any country. In France some very fine books were published, particularly at the Imprimerie Royale. Of great typographical beauty is the Paris Polyglot Bible, in eight huge volumes, produced by Antoine Vitré under the auspices of Cardinal Richelieu. The Fourth Polyglot — the one of 1657, which included nine languages, among them Arabic and Ethiopic — was the achievement of an English printer, Thomas Roycroft. Artistically it is inferior to its predecessors; but in handling the complicated type-setting Roycroft displayed noteworthy ingenuity. The most interesting productions, however, were the atlases issued in large numbers in the Netherlands. The new voyages and discoveries aroused a tremendous enthusiasm for geography, and it was natural that the Dutch, a maritime nation, should rise to the occasion. Ortelius's *Theatrum Orbis Terrarum* appeared at Antwerp in 1570, and Mercator's first maps at Duysborg in 1585 and 1590 — and from that time on through the seventeenth century there were constantly added revised and enlarged editions, some of them running to six volumes. With their fanciful sea monsters and mythological figures, these maps, usually colored, have a unique fascination.

In sharp contrast to the large folios are the tiny volumes — such as the Latin *Orationes* and Erasmus's *Adagia* — published by various branches of the Elzevir Press. These 32mo and 64mo editions, embodying excellent texts of the classics as well as contemporary writers, had an unusual vogue in their time, especially among the impecunious refugees at the Protestant universities. In larger format but in equally small type was printed Cicero's *Opera,* one of the earliest books in which footnotes — the delight of scholars — appeared. The aim of the Elzevirs was to make legible books at small expense. For their size these types are certainly good; yet one wonders how dearly the poor students paid with their eyesight for what their purses could not afford.

IN the early eighteenth century the tide turned in English typography. Until that time English printing was far behind Continental; the best types had to be imported, chiefly from the Netherlands. Now, not only could English designers and founders satisfy the needs at home, but their work was eagerly watched and imitated abroad. The change was brought about by two men: William Caslon and John Baskerville.

In the early 1720's Caslon designed, among others, a series of roman

types which was at once accepted as the best — the national — English type. Even today the majority of books in English are printed with Caslon fonts. What the Jenson type was for Italy and the Garamond for France, Caslon type was for England. The secret of its success is that it is thoroughly in English taste. It is sturdy and simple, yet not without a homely kind of beauty. The individual letters may not be too distinguished, yet they harmonize well with one another on the page. Caslon developed his type from the Dutch forms then mostly in use in England, but he infused into his models certain French elements. Indeed, the Caslon type may be regarded as a synthesis of the Dutch and French roman. Selden's *Opera,* published in 1726 in three folio volumes, was the first book printed with Caslon's roman types. The Library's copy, now on view, belonged to President John Adams. Caslon's first specimen-sheet appeared in 1734, and his first specimen-book in 1763; the earliest specimen-book of the firm in the Library is that of 1785.

The Caslon types were still at the height of their popularity when John Baskerville began his work. Once a calligrapher and an engraver of inscriptions on stone, Baskerville started his experiments in type design in middle life. His first book, Virgil's *Opera,* was published in 1757. The following year he issued Milton's *Paradise Lost.* "Having been an early admirer of the beauty of Letters," he explained in the preface, "I became insensibly desirous of contributing to the perfection of them. I formed to myself Ideas of greater accuracy than had yet appeared, and have endeavored to produce a Sett of Types according to what I conceived to be their true proportion." After which he paid his compliments to Caslon: "In his great variety of Characters I intend not to follow him," he wrote, "the Roman and Italic are all I have hitherto attempted; if in these he has left room for improvement, it is probably more owing to that variety which divided his attention, than to any other cause." Then he congratulated himself on his success. "I must own it gives me great Satisfaction," he declared, "to find that my Edition of Virgil has been so favorably received. The improvement in the Manufacture of the Paper, the Colour, and Firmness of the Ink were not overlooked; nor did the accuracy of the workmanship in general pass unregarded."

The most striking feature of Baskerville's book was the type. People complained of, or admired, the glossiness of his paper and the brilliance of his press work, but the letters called forth their strongest reaction. It was the first time that they had seen such a combination of thick and thin strokes. The Dutch types were consistently heavy, and the French consistently delicate. Caslon had devised a medium between the two, but Baskerville alternated the thick and thin lines in the individual characters. It was enough to create a revolution in typography, forever dividing all types into two classes: those with comparatively even strokes are

called "old style" and those with thick and thin strokes, "modern face."

However, entirely new discoveries do not occur in printing any more than in anything else. It has been pointed out that Philippe Grandjean, director of the Imprimerie Royale in Paris, used a similar "modern face" as early as 1702. To what extent Baskerville, undoubtedly a student of typography, was indebted to the Frenchman is not known. But there is another factor which is usually overlooked in tracing the origins of his types. As an engraver on stone, Baskerville knew and studied the old Roman inscriptions. The slab which advertised his work for tomb-stones is still extant, and it calls to mind at once the style of the Augustan monuments. Ages before the time of John Baskerville, or even of Philippe Grandjean, the Romans knew how to compose their letters of alternating thick and thin lines. It is not without reason that the Baskerville types are called "classical." They are, in fact, classical and modern at the same time — a description which implies no contradiction, for classicism, in its serenity and light, was akin to what is associated with modernism today.

Baskerville had his admirers in England; most of his countrymen, however, looked upon him coldly, regarding his work as too artificial. Classicism, or rather neo-classicism, had to wait another quarter-century for its full expression. Baskerville was a pioneer, and of all the countries of Western Europe, England was the least prepared to accept him. It was in Italy and France that he found his first and most enthusiastic acclaim. Two of his followers, Giambattista Bodoni at Parma and François-Ambroise Didot at Paris, did most to popularize his style. The derivation of the Bodoni and Didot types from those of Baskerville is now a platitude. Bodoni achieved world fame, and Didot founded a firm that has lasted for many generations; yet neither of them made any real contribution to the development of printing. Each merely accentuated, according to his taste, certain qualities of the Baskerville types. Bodoni made the thick lines still thicker, and Didot made the thin lines still thinner. Bodoni, the court printer of the Duke of Parma, could afford, as he wished, to serve only the select; he certainly achieved great elegance — as in his *Tacitus* — although he opened the way to later vulgarizers. As for the Didots, they stand out among their French contemporaries — witness their *Les Saisons* by Saint-Lambert; yet there is already a meretricious element in their work.

England herself could not long remain indifferent to the innovations of her great typographer. After all, English literature had its own Augustan era. Periodically, there appear tendencies in the English which predispose them to Latin influence; unfortunately, at such times, thrusting aside their customary restraint, they are apt to go too far, farther indeed than any Continental. To be sure, there were sensible craftsmen who recognized the nature and assimilated the principles of the Baskerville types, remaining at the

same time within the bounds of good taste. They adapted, if one may venture the paradox, the Baskerville types to the English — and Scotch — usage. Thomson's *Seasons,* printed by Thomas Bensley, the Boydell Shakespeare of William Bulmer, and Wordsworth's *The White Doe of Rylstone,* printed by James Ballantyne, may be cited as a few splendid examples. But, soon enough, exploiters of the new fashion arose. By 1820 a variety of typographical monstrosities had sprung up, such as the enormously fat types of Thomas Cottrell, Robert Thorne, and William Thorowgood.

Baskerville depended on typography alone. With few exceptions, his editions are without ornament. They stand in sharp contrast to the French books of the period. Eighteenth-century French books, as a rule, were of mediocre workmanship: what they excelled in was decoration. The ablest etchers and engravers — the *petits-maitres* — expended their best efforts (like the artists of Germany in the sixteenth century) on the printed book, producing a multitude of volumes which for the charm of their illustrations and vignettes are unrivalled. The Library has nearly a thousand such books. In the exhibit may be seen a copy of Dorat's *Les Baisers,* with engravings by Eisen; one volume of Corneille's *Theatre,* with plates by Gravelot; Rousseau's *Nouvelle Heloise,* illustrated by Marillier; and finally Désormeaux's *Histoire de la Maison de Bourbon,* with head- and tail-pieces by Moreau le Jeune and Choffard, including some of their original sepia drawings.

In a somewhat similar way the English books of the nineteenth century placed their emphasis on illustration rather than typography. The novels of Dickens and Thackeray were printed without much effort toward good craftsmanship. Tired of the exaggerations of their predecessors, the Victorian printers — again in keeping with the times — reverted to a prim simplicity. The earlier types had too much shape; theirs had none at all. But these typographically nondescript books are enriched by a profusion of amusing engravings which render them extremely attractive. The mid-Victorian novelists were lucky in their illustrators, even if they did not always appreciate them. The periodic instalments of *Oliver Twist* and *The Old Curiosity Shop,* for instance, modest as they appeared in their blue and yellow wrappers, contain innumerable sketches by George Cruikshank, Hablot K. Browne, and George Cattermole. Thackeray, who had once had the ambition to draw for the *Pickwick Papers,* found a happy outlet for his artistic talents in his own works, several of which, like *Pendennis* and the *Virginians,* were illustrated by himself.

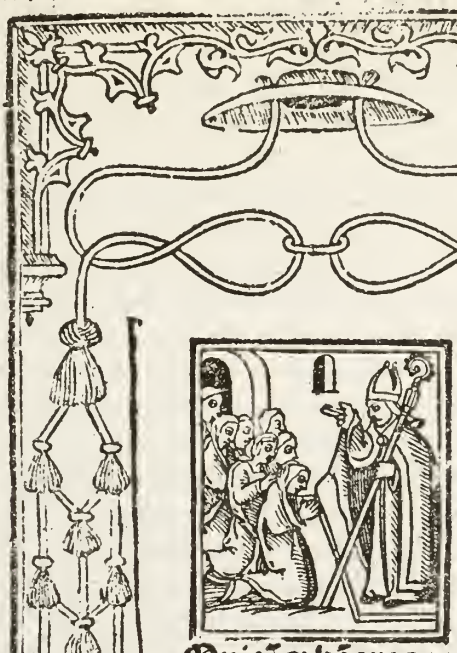
THE printing, however, was unquestionably bad. So bad, indeed, that in the 1880's the Arts and Crafts people, so much exercised about the beauty of things in the days before Raphael, felt that they had to do something about it. The revival of printing is rightly associated with the name of William Morris and the Kelmscott Press which he founded.

And the revival of printing was nothing else than the revival of the early forms of printing.

By the end of the nineteenth century printers seemed to have become completely ignorant of the fundamentals of good book-making. Morris, a medievalist and a collector of illuminated manuscripts as well as incunabula, had to rediscover them. By studying the works of Italian and German masters, he ascertained the essential elements of good type, and then designed his own. His "Golden" type was based upon the fonts of Nicolas Jenson, and his "Troy" type upon those of Günther Zainer. Moreover, he saw the importance of spacing the letters correctly within the words, and the words within the lines; the relation of the lines to one another; and, finally, the position of the text upon the page. He was the first to print books again with properly-proportioned margins, allowing the widest margin at the bottom, a narrower one on the outside, a still narrower at the top, and the narrowest inside. In other words, he planned the book. He knew that it was not one page but two pages that made a unit, as the eye takes in the whole surface of the open volume. The Kelmscott books are also richly decorated with woodcut initials and borders; but the ornaments always remain part of the page. With these ideas in mind, Morris printed, or rather built, books which astounded his contemporaries. Since the works of the early printers were still little known, the public did not recognize the origins of his inspiration; but at any rate he made an impression. He started a movement not only in England but also on the Continent and in America; and modern printing is still within this cycle.

The productions of the Kelmscott Press are brilliant. Copies of the *Golden Legend* and the *Recuyell of the Historyes of Troye,* as also Chaucer's *Works,* are shown in the exhibit. The Chaucer, a large folio with eighty-three woodcuts by Burne-Jones and hundreds of initials and border designs by Morris, is certainly one of the most magnificent books ever printed. Yet all these volumes suffer from one important defect — they are anachronistic. The same may be said of the books published by all the other private presses founded under the influence of the Kelmscott Press. The Doves Bible and the Ashendene Dante are cases in point. Their printing sprang from the past, not from their own time. Nevertheless, their effect was far-reaching and beneficial. The archaic features — sometimes the press itself — disappeared; but the principles of good printing, once reasserted, remained. Although the number of books published by these presses was small, their significance in the history of printing is very great.

The lesson which William Morris taught was this: that it is just as easy — and only a little more expensive — to produce good books as bad ones, provided the printer knows how. And thus the work of all publishing houses, the whole range of commercial printing, assumed new



Quicũq; hãc regulã secuti fuerit: pax sup illos & misericordia dei. Paul⁹. ad gal'. vj. capitu.

# Regla christiana breue: pa ordenar la vida y tpo dl xpiano q̃ se quiere saluar y tener su alma dispuesta: pa q̃ Jesu xpo more enella. Impressa por mãdado del reuerendissimo Señor dõ fray Juã çumarraga primer Obispo de Mexico. Bel consejo de su Magestad. ꝛc.

*Title-Page of "Regla Christiana Breve," Printed at Mexico City in 1547*
*Facsimile in Original Size*

aspects. More care was bestowed upon the selection of type, the arrangement of text, the quality of paper, and everything else. Once more books were designed. As a result, in England and America, where the private press movement was strongest, the general level of typography was immeasurably raised. By the 1920's English printing had reached an excellent standard which since then has become somewhat conventionalized. Works like the Nonesuch *Don Quijote* or the Golden Cockerel *Compendium of the East* have an admirable finish and elegance, but they already seem lacking in inventiveness. One finds the same characteristics in any of a thousand volumes from the Oxford University Press — the greatest commercial printing house in the world.

In America the experimentation has gone on longer; and while some of the regional styles are not yet free from the archaic, there are also more attempts at bold novelty — witness the two or three publications of the Limited Editions Club in the exhibit. Yet, on the whole, American printing too has arrived at a sound level, and an independent one. The Merrymount Press in Boston, founded a year after the Kelmscott Press, has perhaps symbolized most fully American development during the last half-century. Somewhat uncertain at the start, that press, under the guidance of D. B. Updike, soon found its own style — one which is based on knowledge of the past and yet is entirely modern; takes into account the European history of the art and yet is entirely American. The Book of Common Prayer, printed at the Merrymount Press in 1928, may be looked upon as the high-water mark of American printing. Bruce Rogers, also active now for over forty years, followed a similar yet divergent path. He has been mainly impressed by the French book of the sixteenth century and, being a type designer and decorator as well, was able to give complete expression to his tastes. But Rogers belongs almost as much to English printing as to American. His great Oxford Bible may justly be claimed by both countries.

On the Continent the trend has been somewhat different during the past twenty years. The influence of William Morris has been felt there too. Type design has received much more attention than before, although one is rather surprised to find a French critic only a few years ago presenting Morris's dicta about margins as something of a discovery. To the French the decorative features of the book have always been of paramount interest. In England and America a number of excellent illustrators are at work; but they constitute a class by themselves, and few of them are known otherwise. In France, on the other hand, illustrators have been recruited from among the greatest painters. There is an inclination, in fact, to give too much scope to these artists, whose etchings, engravings, or water-colors often occupy entire pages, barely subordinated to the volume as a whole. Nevertheless, books like Picasso's *Metamorphoses,* Maillol's *Eclogues,* or Rouault's *Passion,* are among the most original and

masterly productions of the time. The German, Dutch, Russian, and other foreign presses all have certain national characteristics. The Library, which has a generous representation of modern English and American printing, has also made an effort to acquire the important Continental books.

PROMINENT place is given in the exhibit to early Mexican and American printing. The first book printed in Mexico City — in the whole western hemisphere — of which a fragment still exists is the *Manual de Adultos,* issued in December 1540. It was done by Juan Pablos, who came over from Spain some eighteen months before and established in Mexico City a branch of the printing house of Juan Cromberger of Seville. After the latter's death he continued independently for twenty years. Early in 1539, Pablos had published a *Breve Doctrina Christiana* which, however, has completely disappeared. There are also records to show that Esteban Martin, another printer, had been working in Mexico City since 1535. The date of the introduction of printing into the New World is still a controversial question.

The chief patron of the press in Mexico City was Bishop Juan de Zumarraga, who as "Protector of the Indians" was anxious to provide his priests with religious manuals for the instruction of the natives. Bishop Zumarraga was the author of the first *Doctrina Christiana,* which Juan Pablos reissued, with some other tracts, five or six times. The title-page of the earliest complete volume now in existence bears the date of 1543, although according to the colophon the work was finished only in 1544. This volume and all the later variants are extremely rare. The Library has recently acquired a copy of the 1547 edition, called *Regla Christiana Breve.* The latter, a quarto of 115 pages, is printed with gothic types. The title-page is decorated with a small woodcut showing a bishop giving his benediction; above it is a cardinal's hat with the tassels hanging on two sides — the same woodcut that was used in the volume of 1543. There are also a number of decorative woodcut initials. One cannot deny that the first Mexican press had a fair equipment and that Juan Pablos had a decent training. Intrinsically, too, the book is interesting. Though it is quite simple and direct, it shows learning, for it abounds in quotations from the Bible, the Church Fathers, and even such classical authors as Seneca. Formerly in the great Americana collection of the late Herschel V. Jones, it is the Library's earliest specimen of printing in America.

The second earliest Mexican imprint in the Library is a copy of the *Vocabulario en Lengua Castellana y Mexicana,* composed by Fray Alonso de Molina and published in Mexico City in 1571. The printer was Antonio de Espinosa, or de Spinosa, previously a workman of Pablos's, who in 1559 set up his own business. An excellent craftsman, in 1561 Espinosa

published an impressive Roman Missal. The *Vocabulario,* too, is a highly creditable performance. It consists of two parts, the first containing 122 and the second 164 leaves. The title-page of the first part is embellished with a large coat of arms, and the last leaf with the woodcut of a kneeling figure; the title-page of the second part is occupied by a portrait of St. Francis. The volume once belonged to Theodore Parker. A third sixteenth-century Mexican book — and there are only three such in the Library — is the *Carta* of Pedro de Morales, printed in Mexico City in 1579 by Antonio Ricardo. The latter, a native of Turin, afterwards went to Lima and became the first printer of Peru. Only one half of the volume contains religious instructions; the second is a tragedy entitled *Triumpho de los Sanctos* — the first drama ever written in the New World.

There are about twenty seventeenth-century Mexican books in the Library, chiefly in the Ticknor Collection. Many of them have woodcuts and show an advanced state of the typographical art. The *Ortografia Castellana,* 1609, *Manual Mexicano,* 1634, and the *Relacion Universal Legitima* of 1637 are examples. Of the eighteenth-century books only one is included in the exhibit, a beautiful copy of the *Missa Gothica* printed in Puebla de los Angeles in 1770, a work of which any European printer could have been proud.

The earliest book from Lima in the Library is the *Arauco Domado* by Pedro de Ona, a native of Chile; it was issued in 1596 by Antonio Ricardo, who at that time must have had a flourishing enterprise in the "Ciudad de los Reyes." The work is an epic poem comprising 335 pages, each page with three stanzas of eight lines each. It was a complement to *La Araucana,* by Alonso de Ercilla, which appeared in Madrid in three parts in 1569-1590. The volume, printed in roman types with the preliminary leaves in italic, has a large woodcut portrait of the author. A small grammar and vocabulary of the *Lengua Quichua,* compiled by Diego de Torres and printed in 1619, is another early Lima imprint.

And finally there is a copy of the *Arte de la Lengua Pampanga* published at Manila in 1729 — a compact little volume, printed, like many Philippine publications, on rice paper. According to José Toribio Medina, the great Spanish-American bibliographer, there was a *Doctrina Christiana* printed at Manila, too, in 1593. The early presses in the Islands were owned by religious orders, mainly the Jesuits, who set up their first press at Manila in 1610 and continued printing until their expulsion a century and a half later.

UNDER March 1639 there is the following entry in the Journal of John Winthrop, first governor of the Bay Colony: "A printing house was begun at Cambridge by one Stephen Daye, at the charge of Mr. Glover, who died on sea hitherward. The first thing which was printed was the freemen's oath; the next was an almanac made for New England

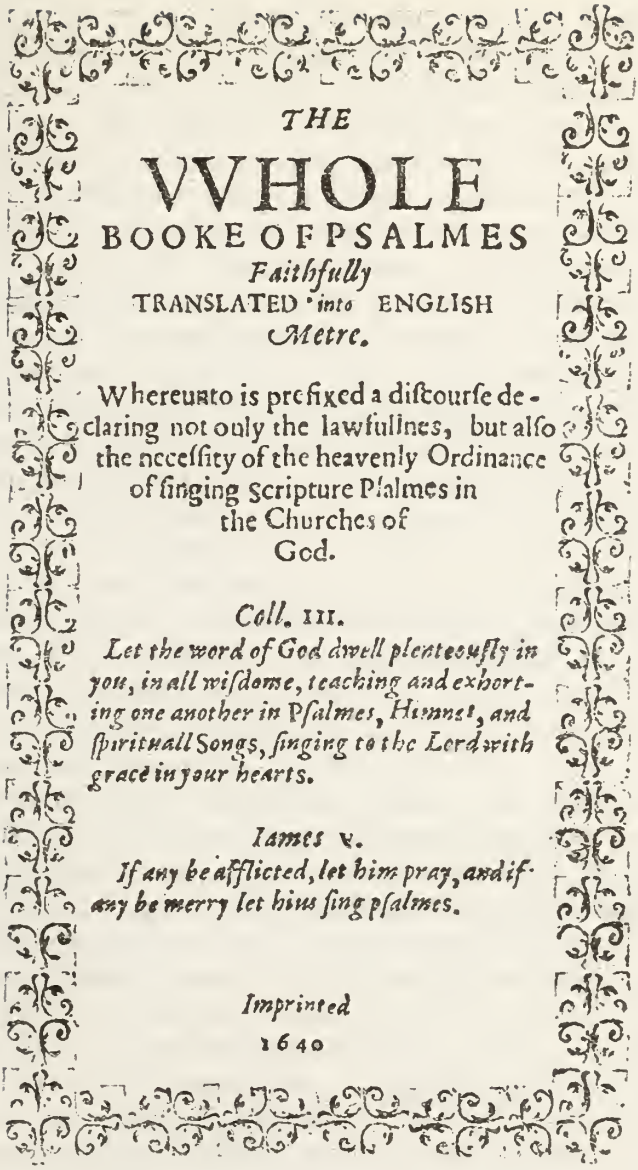
by Mr. William Peirce, mariner; the next was the Psalms newly turned into metre." This is, in a brief paragraph, the history of the beginning of printing in what is today the United States of America.

No copy of the Freemen's Oath exists. Its text, however, is known from the Bay Colony Records, preserved in the State House of the Commonwealth of Massachusetts. The Library has the only other contemporary copy of these Records, the earlier part in the handwriting of Secretary Nowell and the latter in that of Secretary Rawson. The Oath is given under the date of May 14, 1634. It was required of all free men above twenty years of age and six months resident as a householder or sojourner, and not enfranchised. However, the Oath in that form was a modification of a still earlier one — and the Library has also what seems to be the original draft, written by Governor Winthrop.

The manuscript is on a folio sheet; it is entitled "The Oath of freemen," and consists of twenty-five lines. Its most important part, repeated almost verbatim in the Bay Colony Records, reads: "I doe freely & sincerely acknowledge that I am iustlye & lawfully subiect to the Government of the same ["Mattachusetts in n: e:"] & doe accordingly submitt my pson & estate to be protected ordered & governed by the Lawes & Constitutns therof: & doe faithfuliy promise to be from tyme to tyme obedient & conformable therevnto, & to the Auth$^{e}$ of the sd Governor & Assistants & their successors, & to all such Lawes orders sentences & decrees as shalbe lawfully made & published by them or their successors And I will allwayes endeavo$^{r}$ (as in dutye I am bounde) to advance the peace & wellfare of this bodye or Com: w: to my vttmost skill & ability." The reverse of the sheet bears another draft of the Oath as well as that of the Servant's Oath, written by Thomas Dudley, the second governor of the Colony. Dudley proposed for the title "The oath of a man free or to be made free," which was accepted; otherwise Winthrop's formula was followed. This is the only manuscript included in the exhibit.

The Peirce Almanac, too, has completely disappeared. Captain Peirce was one of the most distinguished "mariners" who came to New England — the master of three of the five vessels that brought over the early settlers.

The "Psalms turned into metre" was the first substantial book — and the earliest which has survived — printed by the new press. It is not necessary to rehearse the details of the founding of the latter. It was the idea of the Reverend Jose Glover of Sutton, England. Glover, who visited the Colony earlier, bought a press and a supply of type, paper, and ink, and in July 1638 sailed with his family for New England. With them came Stephen Daye, a locksmith, with his two sons to operate the shop. Glover, as John Winthrop noted, died on the journey; and thus, when the printing office was established in Cambridge, Stephen


THE

# VVHOLE

## BOOKE OF PSALMES

*Faithfully*

TRANSLATED *into* ENGLISH

*Metre.*

Whereunto is prefixed a diſcourſe declaring not only the lawfullnes, but alſo the neceſſity of the heavenly Ordinance of ſinging Scripture Pſalmes in the Churches of God.

*Coll.* III.

*Let the word of God dwell plenteouſly in you, in all wiſdome, teaching and exhorting one another in Pſalmes, Himnes, and ſpirituall Songs, ſinging to the Lord with grace in your hearts.*

*Iames* V.

*If any be afflicted, let him pray, and if any be merry let him ſing pſalmes.*

*Imprinted*

1640

*Title-Page of the Bay Psalm Book, Printed in Cambridge in 1640*
*Facsimile in Original Size*

Daye became its manager. He ran it until 1647; and then, upon his retirement, his son Matthew continued it for two years. In 1649 Samuel Green took over the business, which remained in existence until 1692, when printing in Cambridge stopped.

Thomas Prince, who in 1758 published a revised edition of the *Bay Psalm Book,* relates how the volume came to be printed. "By 1636," he wrote, "there were come over hither near thirty pious and learned ministers, educated in the universities of England; and from the same exalted Principle of Scripture, Purity in Religious Worship, they set themselves to translate the Psalms and other Scripture Songs into English Metre, as near as possible to the inspired Original. They committed this work especially to the Rev. Mr. Richard Mather of Dorchester, the Rev. Mr. Thomas Weld, and the Rev. Mr. John Eliot of Roxbury, well acquainted with the Hebrew, in which the Old Testament, and with the Greek, in which the New, were originally written. They finished the Psalms in 1640, which were first printed by Mr. Daye, that Year, at our Cambridge." The purpose of the new version was set forth in the preface of the book itself, written by Richard Mather. The original draft of this preface — the earliest extant specimen of prose written and printed in New England — is also in this Library.

The volume bears the imprint of 1640; and although the place of printing and the name of the printer are not given, the circumstances of its publication are fully known — among other things, from a deposition made by Stephen Daye in 1655. Seventeen hundred copies were printed; the paper cost £29 and the printing £33, and copies sold for twenty pence. The book consists of 148 leaves. The title-page is enclosed in an ornamental border; the preface occupies thirteen pages. At the head of nearly every left-hand page the word "Psalm" is spelled without an "e," and on nearly every opposite page it is spelled "Psalme." There are many misprints, a great deal more than are enumerated in the list of errata. The typography is poor, but hardly worse than that of most contemporary English books. The Library has two copies, both belonging to the Prince Collection; in all, eleven copies exist, of which only four are perfect. One of those in the Library has a very slight defect: a small part of leaf Ee is torn away. The other lacks the last leaf containing the "Faults escaped in printing." Once three other copies, among them the most distinguished, also belonged to the Prince Collection. They were exchanged — a warning to custodians of rare books on the point of parting with their duplicates — for some other works before the Collection was deposited in the Library.

Many of the early publications of the Cambridge press are completely lost, and those which have survived are extremely rare. Next to the *Bay Psalm Book,* the earliest two imprints in the Library date from 1657. One is *A Farewell Exhortation to the Church of Dorchester in New-England*

by Richard Mather, and the other, *The Watering of the Olive Plant in Christ's Garden* by John Fiske. The latter, of which only one other copy exists, is described on the title-page as "A Short Catechism for the first Entrance of our Chelmsford Children."

The Library has copies of sixty books issued by the Cambridge press. Among these is the famous *Indian Bible*. This most ambitious enterprise of the Colonial press, John Eliot's translation of the whole Bible into the Natick or Nipmuck language, was published in 1661-3. First the translation of the New Testament appeared. Fifteen hundred copies were printed, of which five hundred were bound separately and the rest set aside to be bound up later with the Old Testament. Forty copies containing English title-pages and a Dedication to the King were sent to England. The Holy Bible is translated as "Up-Biblum God"; the Old Testament as "Nukkone Testament"; and the New Testament as "Wusku Testament." Such was the barbarism of the Indians, Cotton Mather observed, that they had no words for "God," "Bible," or "Testament"; neither had they any for "printed" — Eliot manufactured one which reads "printeuoop." The Library's copy, now in the exhibit, is in excellent condition.

Samuel Green's partner in the printing of the Indian Bible was Marmaduke Johnson, sent over to help by the Corporation for the Propagation of the Gospel. After a short visit to England, Johnson returned with a new printing press and types, and wanted to move to Boston. The authorities, who did not like him, promptly ordered that "there shalbe no printing presses allowed in any towne within this Jurisdiction but in Cambridge nor shall any Pson prsume to print any coppie but by the allowance first had & obtayned . . ." Thus balked, Johnson settled in Cambridge. In 1674 he addressed a "humble petition" to the General Court, asking to be allowed to work in Boston. He argued that it was absolutely impossible for him to provide for himself and his family in Cambridge, "not having imployment therein for one third part of his time." He also urged that there was "no more security to the State, in preventing the printing things irregular, or abusive therennto, by such Confinement, than if it were exercised in the most populous Town within this jurisdiction." His petition was granted and he transferred to Boston. However, he died before he could start work. His press and types were purchased by John Foster, who thus in 1675 became the first printer in Boston.

The first book published by Foster was *The Wicked Man's Portion*, a sermon by Increase Mather. The Library's copy, now shown in the exhibit, has an inscription in the author's handwriting, "For the Rev. Mr. Higginson in Salem." Foster died in 1681, at the age of thirty-three. In the emergency, "at the Instance of some Friends," Samuel Sewall undertook the management of the press. Upon his assignment Samuel Green, Junior — who for a year or two had already been working with

his father in Cambridge and who now came to Boston — produced, in the same year, an edition of Bunyan's *Pilgrim's Progress*. One perfect and two incomplete copies exist; one of the latter is in the exhibit.

The first *Book of Common Prayer*, published in 1710 by William Bradford, the first Philadelphia and later the first New York printer, deserves special attention as one of the two surviving copies. The volume lacks the title-page, although otherwise it is in mint condition. And there is a copy of the *Book of Common Prayer* in the Mohawk language, also printed by William Bradford, in 1715. Probably the finest now known, it is in the original binding. These two books have recently been purchased from the income of the Benton Fund, thus making the Collection of Books of Common Prayer, bequeathed to the Library by its late benefactor, one of the most complete in existence.

Three other items should not be left without mention. The *Cato Major*, published by Benjamin Franklin in 1744, is considered his best piece of printing. A specimen-book of 1785 shows the equipment of Isaiah Thomas, the great Worcester printer and founder of first presses in numerous New England towns — Brookfield, Massachusetts; Portsmouth, New Hampshire; Windsor, Vermont; and elsewhere. And finally there is Joel Barlow's *Columbiad*, printed in Philadelphia in 1807 by Frye and Kammerer — perhaps the highest typographical achievement of its time in America.

ZOLTÁN HARASZTI

# The New World in 1506

A NEWLY-ACQUIRED copy of the *Introductorium Compendiosum in Tractatum Spere materialis,* by Johann von Glogau, Cracow 1506 [**E.197.88], is based on the popular medieval textbook *Sphaera Mundi* by Johannes de Sacro Bosco, of which the Library has several editions. The chief interest of this text, however, lies in the commentaries, which contain a striking reference to Vespucci's discoveries in the New World eight years before.

The volume is a quarto of seventy-two leaves, printed in gothic type and illustrated with various diagrams, besides two full-page woodcuts. The first woodcut is a spherical chart of the heavens. The other represents the spheres surrounding the earth; and above them is Christ with saints and angels on either side, while the four winds blow from the corners. The printer was presumably Johannes Haller, at whose request, as the preface mentions, Johann von Glogau wrote his commentaries for the use of students. The Library's copy is interspersed with marginal and interlinear notes in an old hand.

The real name of Sacro Bosco was John Holywood. He was an English monk, who studied at Oxford and taught in Paris from 1230 probably until his death about 1256. His treatise is based upon the teachings of Ptolemy and the Arabian astronomers. It consists of four chapters — the first defines a sphere and describes the structure of the world; the second explains the heavenly spheres; the third, the phenomena of night and day, the earth's inhabitants and climates; and the fourth, the movements of the planets and the causes of eclipses.

The passage touching on Vespucci is particularly significant because it was printed a full year before the famous map by Waldseemüller, the first to suggest the name America for the new continent. Johann von Glogau, disputing Sacrobusto's statement that the zone between the two tropics is said to be unfit for habitation on account of the extreme heat, recalls the expeditions of 1501 and 1504 which the King of Portugal sent out to inquire into the origin of pepper and other spices. "They sailed below the equator and saw both the Poles and their stars, and found the origin of pepper in a place they call the New World because before then it was unknown." In 1501, it will be remembered, Amerigo Vespucci entered the service of the King of Portugal.

In the same passage von Glogau makes a reference which is of particular interest for the history of cartography. Speaking of the inhabitants of the Arctic and Antarctic Circles, he refers to "Nicolas Teutonicus, the Augustinian monk, reformer of the study of cosmography, who discovered many islands in the north which Ptolemy does not describe. He was below the North Pole and saw many people and islands of which no mortal man had any knowledge." This reformer of maps was Nikolaus Germanus, erroneously known as Nikolaus Donis — the name which adheres to the "Donis projection" in map-drawing, which he invented. He was a German priest and humanist who lived in Florence, in close association with the leading minds there. Between 1466 and 1482 he completed three revisions of Ptolemy's *Cosmographia,* the second and third of which contain maps of Greenland and adjacent regions discovered by the Norsemen long before Columbus. Nikolaus was not, as von Glogau said, himself in the north; but he was the first to incorporate those regions in his maps of the world. For his second revision he used the correct map made by a Danish predecessor, Claudius Clavus: in the third, unfortunately misled by a contemporary description, he erroneously placed Greenland north-east of the Scandinavian peninsula.

Johann von Glogau became a noted teacher of philosophy and mathematics at the University of Cracow: the great Copernicus was one of his students. He wrote several astronomical and mathematical works, besides commentaries on Aristotle, and translated several books of the Bible into Slavic.

**M. M.**

# An Elizabethan Herbal

ANOTHER "booke intreatinge of trees, herbes and wedes, and shrubbes" has been added to the Library's collection of early herbals, which includes three different editions of the 15th-century *Ortus Sanitatis,* and 16th-century Italian, French, and Spanish works. In Queen Elizabeth's day, there were those who believed this volume "no mete present for a prince"; but the "Father of British Botany," William Turner — a graduate of Pembroke, non-conformist preacher, and physician — dedicated the complete work to his appreciative Queen.

The Library has lacked English herbals of the period; this 1568 edition is the only original scientific one written in English in the 16th century. It was printed in Cologne by the heirs of Arnold Birckman, and consists of the two parts which had appeared separately before, a new third section, and an additional book on famous spas.

The first part, published in London in 1551, had been dedicated to the Duke of Somerset, Lord High Protector, whom Turner had served as physician; the second part, printed in Cologne during his exile in Queen Mary's reign, was inscribed to his patron Thomas Lord Wentworth. He might have brought out this final version in England, since he had returned there on Elizabeth's accession; but in Germany he was better able to obtain the illustrations for his volume. About four hundred of the magnificent woodcuts, of great value for their accuracy of detail, were those used by Leonhard Fuchs for his botanical books — among them the *New Kreüterbuch*, printed in Basle in 1543, a copy of which is owned by the Library. Others were specially cut for Turner, since in the third book he discussed plants unknown before. The volume is a handsome combination of heavy Gothic print, delicately designed drawings, and large initial letters of both the pen and the historiated types.

The names of the "herbes" are given in Latin, Greek, Dutch, English and French; then Turner wrote of their habitats, which he had verified by trips in England and on the Continent. He quoted from Galen, Pliny, but most often from Dioscorides, and added information of his own. Thus, in enumerating the curative faculties of plants he catalogues the chief Elizabethan "ailments." Augue, falling sickness, and "rinning" gout were prevalent, but he also names the more familiar diabetes, "cancre," and "mygram" headaches. To the botanist and the physician, his book is an illuminating record of the status of botanical and medical knowledge in Elizabethan times, but in addition it is a delightful source of entertainment. Mustard, for instance, has a "vertue" for students: "It is good to be layd upon the heades of them that haue the drowsey euell, or forgetful siknes, called lethargus."

However strange his conclusions may seem today, Turner had an admirable investigatory spirit. "I wente into Italye and into diuerse partes of Germany," he wrote, "to knowe and se the herbes my selfe and to knowe by practise their powers and workinge, not trustinge onlye to the olde herbe wiues and apothecaryes, but in the mater of simples myne owne eyes and knowledge." His two exiles from England and expulsion from the church were brought about by this same refusal to accept traditional practices. This caused Anthony Wood a century later to describe him as "very conceited of his own worth, hot headed, busybody, and much addicted to the opinions of Luther, [who] would needs in the heighth of his study of physic turn theologist."

It is to be expected that Turner's desires for reform should appear in his theological writings, of which there are many, but he never missed an opportunity to express them, not even in his "Booke of the Bathes." Here he provides full plans for more sanitary conditions and then bursts forth against the wealthy: "I doute whether the negardishe illiberalite, or the unnaturall unkindnes of the riche menne of Englande is more to be dispraysed, which receiuing so many good turnes of almightye God, nowe . . . will not bestowe one half penny for Gods sake upon . . . the pore sik and diseased people . . . There is

money inough spẽt upõ cockfightinges, tenesplayes, parkes, bankettinges, pageantes and playes . . ."

Turner's poetic descriptions and strong protests give the text literary style and reveal his vigorous personality. The latter is more evident in his appeal to Queen Elizabeth. It is a masterpiece of adulation, humorous comparisons, defense of himself, condemnation of his enemies, bitterness over his past, and hopes for the future. He flatteringly reminds Elizabeth of the impression which her learning had made upon him: "As for your knowledge in the Latin tonge xviii yeares ago or more, I had in the Duke of Somersettes house (beynge his Physition at that tyme) a good tryal thereof, when as it pleased your grace to speake Latin unto me: for although I haue both in England, lowe and highe Germanye, and other places of my longe traueil and pelgrimage, neuer spake with any noble or gentle woman, that spake so wel and so much congrue fyne and pure Latin, as your grace did vnto me so longe ago. . . . howe much and wounderfully ye have proceded."

Having studied under the Italian botanist, Luca Ghini, and received his medical degree at either Bologna or Ferrara, Turner did not wish to be considered a mere compiler: "For some of them will saye . . . that I haue gathered this book of so manye writers, that I offer unto you an heape of other mennis laboures . . . To whom I aunswere, that if the honye that the bees gather out of so manye floure of herbes, shrubbes, and trees, that are growing in other mennis medowes, feldes and closes: maye iustelye be called the bees honye . . . So maye I call it that I haue learned and gathered of manye good autoures not without great laboure and payne my booke . . ." He hoped for rest in his old age, so that he might write another book on the names and natures of fishes. The plan was never carried out, for he died four months later, in July 1568. E. B. S.

## An English Gentleman in Persia

SIR ANTHONY SHERLEY'S *Relation of his Travels into Persia* [**G.389A.332], published in London in 1613, is a quaint document of Elizabethan *wanderlust*.

"In my first yeares," Sir Anthony begins his account, "my friends bestowed on mee those learnings which were fit for a Gentlemans ornament, without directing them to an occupation" — which probably explains his fantastic enterprises. He entered the royal service in whatever wars were going on and attached himself especially to the Earl of Essex, whom he desired "to make the patterne of my ciuill life." It was Essex who sent him to Italy to aid Don Cesare d'Este in his claim to the Duchy of Ferrara, and who suggested that he go on to Persia.

In 1599, accordingly, the young adventurer embarked at Venice for Aleppo, thence sailed up the Euphrates to Babylon, and travelled on to Casbin. There Abas, King of Persia, made a triumphant entry and received the Englishman most affably. The main theme of the relation from this point on is the extraordinary favor which this splendid and virtuous King displayed toward Sir Anthony, whom he made a *Mirza* or prince of the realm. Through this position of confidence he succeeded, in the face of opposition from the Vizier, in persuading the King to seek an alliance with the Christian princes in Europe for a war on the common enemy, the Turk. Naturally his Majesty could think of no better ambassador for such a purpose than Sir Anthony himself, and honored him with a farewell feast lasting "thirty dayes continuallie . . . in a great garden of more than two miles compasse." Upon his departure, Sherley left behind his younger brother, Sir Robert — apparently not without some anxiety, for the book ends with seven pages of moral advice. M. M.

# Ten Books

**Great Britain: an Empire in Transition.** By Albert Viton. Day. 1940. 352 pp.

TODAY, when the British Empire is fighting for its life, American readers are painfully interested in any book which may shed light on its history and probable fate. As Mr. Viton shows, its structure is far looser than is generally supposed. He explains the system as a set of concentric circles: first Great Britain itself, then the colonial empire — including the immediate dependencies in Africa, Asia, Australia, and Oceania — the intermediate circle of India and Burma, and the independent dominions like Canada. Beyond these lies the "outer empire," embracing such countries as Greece, Turkey, Iran, and Portugal, where British influence, both economic and political, has been strong; and the "financial empire" of countries which have relied on British credit. The author does not mince matters; he calls the Empire of the past "a disease-ridden, pest-infected slum," though he emphasizes that its evils are inherent in imperialism itself. Democracy was unknown, native labor was exploited, colonial agriculture was specialized and unprotected. After 1918, revolt broke out in India. Of the six great dominions, "one after another made good its claim to complete independence of all British authority." In the outer empire, Egypt demanded its freedom, and Britain lost influence in Portugal, Greece, and Iran. But in the 1930's, when the Empire was near disintegration, the government heeded the warning and made revolutionary improvements, especially in the colonies, while it partly met the demands of the Indian nationalists with the India Act and Round Table conferences. Now, under the threat of Fascist expansion, the Empire is once more united, and though Mr. Viton is not blind to the dangers of its possible collapse, he appears confident that it will survive. (*M. M.*)

**Empire on the Seven Seas.** By James Truslow Adams. Scribner. 1940. 391 pp.

BEGINNING at the close of the American Revolution, Mr. Adams gives us an account of the development of the British colonies into the full glory of the Empire under Queen Victoria, then into the Commonwealth of Nations of 1939. He sketches the social as well as political history of England itself, and even adds a few pages on Victorian literature and art. At the same time he traces the effect of European events — the French Revolution, the rise of Napoleon, the Russo-Japanese War — on both England and the Empire, and connects changes in the colonies with the outstanding movements of the century. The French Revolution and the Napoleonic Wars, he finds, wrote indelibly across Europe "the idea of 'peoples' instead of 'governments'," which was to result in the situation we have today, "nationality based on force, fed by force, and sucking lifeblood of citizens by force"; whereas both the English and American revolutions were more favorable to the growth of self-government. The narrative is often dramatic, and again and again there are flashes of insight into such important personalities as Disraeli, Cecil Rhodes, and King Edward VII. Mr. Adams's viewpoint is American, with a strong pro-British slant, though he admits Great Britain's mistakes in the case of Ireland and — less freely — that of India. Throughout his touch is, as one would expect from his earlier books, light and entertaining; yet his subject matter is, for a rapid review, reasonably substantial. (*L. R. G.*)

**Britain and France between Two Wars.** By Arnold Wolfers. Harcourt, Brace. 1940. 467 pp.

A SWISS scholar, now Professor of International Relations at Yale, here analyzes the "conflicting strategies of peace" of France and Britain since Versailles — strategies which, as all the world knows, have failed. His individual treatment of government policies, parliamentary opposition, and popular sentiment in each country sharpens the contrast between these fundamental attitudes. French diplomacy, ever since the War, has been concentrated on national security. In order to resist any

revolt of Germany against the restrictions of Versailles, France was determined to maintain the *status quo* not only in respect to her own frontiers, but the whole Continent. This policy clashed with the desire for treaty revision manifested by Britain. British foreign policy, on the other hand, showed two contrasting tendencies — the traditional and the collectivist. For the traditionalists, the national interest was paramount, and, believing that this depended on a new settlement among the Western powers, they countenanced revision in favor of Germany, as long as this gave her no excess of power. The collectivists favored security through the League of Nations, strict application of sanctions, and punishment of the aggressor country. It was the persuasion of the former party and the wish to avoid violence that motivated the Munich agreement. In the author's opinion, there is only one way of preventing domination of Europe by a single nation or group of nations — the old system of balancing power, which might in time, he hopes, lead to federation. (*M. M.*)

**Why Europe Fights.** By Walter Millis. Morrow. 1940. 277 pp.

Mr. Millis's *Road to War* achieved outstanding popularity as an analysis of the events leading up to 1914–18. His story of the new war begins with the signing on June 28, 1919, of the treaty which was "supposed to have ended the last one." He does not attempt to write a ponderous history; his intention is rather, as in his former books, to review the salient features of the last two decades in Europe. Without unduly simplifying the complex forces at work, he presents clearly and objectively the gradual break-up of the world so carefully arranged at Versailles; the slow gathering of the Fascist and Nazi movements, which he calls the most direct assignable "cause" of the conflict; the violence of the Soviet purge, the Spanish war, and the Anschluss; and finally "the end of appeasement," and the outbreak of battle. War did not come for any one reason, but because of an accumulation of fear, hatred, and conflicting political philosophies. Mr. Millis is a good reporter, and he wisely does not indulge in prophecy. (*H. McC.*)

**Alexander the Great.** By Lewis V. Cummings. Houghton Mifflin. 1940. 462 pp.

Though the life of Alexander of Macedon has been written many times before, Mr. Cummings's use of current archeological research and his thorough study of the sources result in a fresh and modern viewpoint. Alexander's father, Philip II of Macedon, had welded the mountain tribes over whom he reigned into a compact state. Alexander made himself ruler over all Greece, and from there set out to become conqueror of the world. The author describes in a clean-cut fashion the battles and tactics that gave him his power; new researches enable us to see more clearly not only Alexander's victorious march, but also the misery that accompanied his retreat from India. With his conquests Alexander changed. He no longer thought of himself as King of Macedonia, but as ruler of a great world state in which all parts were equally valuable. His relegation of Macedonia to its proper place as a small segment of a vast empire, combined with his growing "mad-melancholy" and superstition, caused disaffection at home. He was, however, still secure in his power, and the winter of 324–23 saw him preparing an immense fleet which was to open a maritime route from Babylon to Egypt around Arabia. It was only a short time later that he contracted a fever in Babylon and died after a few days, leaving his sovereignty, with a strange flash of wisdom, "to the strongest." (*S. E. W.*)

**Ethan Allen.** By Stewart H. Holbrook. Macmillan. 1940. 283 pp.

Mr. Holbrook begins his biography with a rousing account of the attack on Fort Ticonderoga — the only episode in Ethan Allen's life, he complains bitterly, that the average American knows anything about. This incident disposed of, he devotes the rest of the book to Allen's lifelong struggle with New York State for the disputed New Hampshire Grants. It began in 1770, when he made his famous reply to New York's attorney-general: "The gods of

the hills are not the gods of the valleys." From then on he laid down his own laws. His Green Mountain Boys ranged the Vermont territory, baiting New York surveyors and driving out New York settlers. Taken prisoner during the Revolution, he was exchanged after two years' painful captivity and given a colonel's commission. For a time he occupied himself with writing vigorous propaganda on behalf of the unrecognized "republic of Vermont"; simultaneously, he made independent advances to the British, hoping to force Congress to admit the state into the Union. Cornwallis's surrender halted these negotiations, and he started trouble in another direction by publishing his *Reason the only Oracle of Man*, which was christened by freethinkers "Ethan Allen's Bible," and which was thought by the orthodox to have been justly destroyed in the printer's shop by fire from heaven. Mr. Holbrook paints vividly a two-fisted, likable swashbuckler with a gift for profanity which seems to have startled even the Revolutionary army. Some of the author's passing remarks on such figures as Benedict Arnold will cause repercussions, and his own style is sometimes more picturesque than factual. Nevertheless, he does convey that "original something" which commanded Washington's attention a hundred and fifty years ago. (*H. McC.*)

**Preface to World Literature.** By Albert Guérard. Holt. 1940. 536 pp.

Professor Guérard has written a wise and thoughtful critical introduction, not for the student only, but for the general reader as well. Though he disavows any attempt to make a survey of the subject, there are few aspects of Western literature — in all times and countries — on which he fails to touch. His intimacy with French literature, of course, makes his interpretation in this field especially valuable. "World literature," he explains, "is the negation of a negation. It is the refusal to accept as final, in matters of the spirit, the limitations of political allegiance or local dialect." From this wide outlook he discusses the possible bases for selection of the best that has been written; the twilight zone of folklore; the "biography of taste"; and the troublesome problem of the distinction between prose and poetry. The latter he defines as "discourse consciously charged with emotion," which, he admits, is not radically different from the definition of literature itself; "poetry only denotes a higher degree of intensity." Professor Guérard infuses new life into the timeworn divisions of classicism and romanticism, realism and symbolism. By analyzing various genres and periods he shows their inter-relations, and reminds his readers that "every one of us exists on several chronological planes." Finally he discusses, as the main problems in world literature, the social approach — such factors as race, environment, and the writer's own cry of "art for art's sake" — and the function of criticism. This section, which makes stringent demands on artist and student alike, strikes the keynote of the book: "No capitulation to chaos: art is awareness in creation, criticism is awareness in contemplation." (*M. M.*)

**The Discovery of Man.** By Stanley Casson. Harper. 1939. 339 pp.

The author of this popular "story of the inquiry into human origins" is a reader in classical archeology at Oxford; and what he has written is virtually an informal history of his own field and its twin science, anthropology. Man, he believes, came only slowly to regard himself as a suitable subject for study. Hampered by his innate prejudices, he was loath to establish the connection between himself and his primitive ancestors. Mr. Casson finds that while the Egyptians differentiated between racial types, the Ionian Greeks, notably Herodotus, were the first to record the customs of other nations. The Renaissance, with its discovery of classical texts and classical art, saw the beginnings of a pseudo-archeology, the hobby of wealthy collectors. The inquiring mind of the seventeenth century produced works like Scheffer's *Lappland* and Garcilasso de la Vega's account of Inca customs; but these went no further than simple description. Modern research in both fields developed through the efforts of such diverse students as "curio" collectors, village antiquarians, and the British

Society of the Dilettanti, assisted by the scientific advances of botany and geology. Boucher de Perthes's researches in the caves of France and Champollion's translation of the Rosetta Stone merely pointed the way to the great excavations of Schliemann and Sir Arthur Evans. The gradual progress of the two sciences, "always backward," is entertainingly told. (*E. L. A.*)

**Masters of the Drama.** By John Gassner. Random House. 1940. 804 pp.

With admirable skill Mr. Gassner has carried out his enormous task of surveying nearly three thousand years of drama. He interprets dramatic expression as a natural outgrowth of historic conditions, and dwells more on the political, moral, and social fermentations which have affected it than on the technicalities of stagecraft. His characterization of the Greek dramatists is incisive, and he does not hesitate to draw comparisons between the technique of Sophocles and that of Ibsen and O'Neill. There is an interesting section on Oriental drama, in which the author includes the Song of Songs and the Book of Job, although these were not strictly theatrical pieces. In the presentation of transitional and modern plays, the classification is general rather than national. The Renaissance group, for instance, comprises Lope de Vega and Calderon as well as the great Elizabethans. The works of the classic French tragedians appear as "polite tragedy," by the exponents of "refinement and order." In following the romantic, realistic, and later trends from the eighteenth century to the present, the author lingers with particular enthusiasm on Goethe, Ibsen, Gerhart Hauptmann, and finally Bernard Shaw. The last chapters belong to American drama, with a discerning discussion of O'Neill. (*M. M.*)

**The Arts and the Art of Criticism.** By Theodore Meyer Greene. Princeton University Press. 1940. 506 pp.

Professor Greene's approach to art differs widely from that of the historian or critic. Himself a philosopher, he has collaborated with experts from several fields in determining basic aesthetic categories, and formulating a group of principles applicable to all the arts and useful for the critic in analyzing any given work. The introduction defines the subject matter of the book — that objective esthetic quality of art which the subjective school of psychology refuses to recognize. Colors and sounds of themselves appreciably affect an artistically sensitive person, but beauty exists only in the formal combination of such elements in nature or by man. Art, moreover, is limited to those works of man-made beauty which are meaningfully organized. Professor Greene then proceeds to analyze six major arts — music, the dance, architecture, painting, sculpture, and literature — in terms of the three generally recognized categories of medium, form, and content. These arts, of course, can be classified in other terms. They may be "temporal"; either "auditory," or "visual" and "spatial", and, again, "abstract" rather than "representational" or "symbolic." These relationships are summarized in a table at the end. An exploration of the innate characteristics of different arts reveals the boundaries within which they are valid, their limitations and potentialities. In conclusion, Professor Greene discusses the philosophical principles of criticism itself in a rather technical manner. Examples of five of the arts are supplied by photographic and textual illustrations; for music, Professor Greene's critical method is presented in an essay on Beethoven's Third Symphony by Roy Dickinson Welch. (*J. E.*)

# Library Notes

## An Exhibit by the Merrymount Press

AN exhibit of printing done by the Merrymount Press was opened in the Treasure Room on May 24, and will continue through the first week of June.

The exhibit, which was beautifully arranged by Mr. Updike himself, covers the whole work of the Press since its establishment in 1893. It illustrates practically every kind of typographical problem, as also the diversified output of the firm, from the great Book of Common Prayer to tiny book plates. In his *Notes on the Merrymount Press and its Work,* published in 1934, Mr. Updike stated that his predominating idea was "to make work better for its purpose than was commonly thought worth while." This theory probably accounts too for the admirable fitness which is apparent in all the books on display.

A number of different types are shown, among them the "Montallegro" font, which Mr. Updike never considered "a complete success," but which gives the volumes of *The Humanists' Library* a genuinely Renaissance flavor; the "Merrymount," designed by Bertram G. Goodhue, and exhibited here in the edition of Tacitus's minor works; and the "Mountjoye," used for Mrs. Amory's wedding journal. Probably the most characteristic type used by the Press, however, is Caslon, which appears in a large proportion of the works on view.

The work of the Merrymount Press for Brown University, begun in 1905, set a new style in academic printing. Several cases contain college catalogues, diplomas, and so on, printed with a dignity and precision which make even an alumni list typographically interesting. There are also a number of museum catalogues and scholarly publications such as Mr. Lawrence Wroth's *Colonial Printer,* which must have been a congenial task. Other cases contain broadsides, small pieces of job printing such as programs and announcements, and a particularly valuable group of wood blocks cut by the famous engraver Thomas Bewick for an edition of Aesop.

Five years ago, in its issue for May 1935, More Books devoted a detailed study to the work of Mr. Updike and the Merrymount Press. There is no need here to discuss again the qualities which have made Mr. Updike one of the most distinguished typographers of our time. The exhibit reveals the personality of a great printer. It has a consistency and unity which cannot fail to impress even the casual visitor. But almost equally important is Mr. Updike's critical work. His two-volume *Printing Types,* first published in 1922 and reprinted three years ago, contains a body of comment, from Gutenberg down, which is unique.

Both by example and as a critic, Mr. Updike has exerted an incomparable influence upon the typography of his generation.

## Satires and Sermons by John Donne

SEVERAL prose works by the seventeenth-century poet John Donne have recently been added to the Donne items in the Library. The new works include two sermons: *Encaenia, the Feast of Dedication* [*A.2351.3], 1623, and *A Sermon, preached to the Kings Majestie at Whitehall* [*A.2351.4], 1626; and a small calf-bound volume, containing *Paradoxes,* 1651, *Ignatius his Conclave,* 1653, and *Essayes in Divinity,* 1651 [*A.2351.5].

The *Paradoxes* were probably written before 1600 — that is, before Donne was thirty years old. Coarse and provoking, but witty, these brief satires could for obvious reasons not be printed while their author was Dean of St. Paul's. But in 1633, a year after Donne's death, the London publisher Henry Seyle had them printed as *Juvenilia,* of which the Library also has a copy. The present volume was edited by the Dean's son, John, and contains the *Juvenilia* with the addition of a book of Latin epigrams supposedly written by his father and translated by J.

Maine, D.D. According to the English bibliographer Geoffrey Keynes, the latter are spurious and were perhaps composed by the translator, "who was an unprincipled though witty divine."

*Ignatius his Conclave* is a satire on the Jesuits, written in 1611, the year of its first publication. For the modern reader the most interesting parts are those which show Donne's preoccupation with the new science of his day. Referring to Galileo's *Nuncius Siderius*, he speaks of the Florentine "who of late hath summoned the other worlds, the Stars to come neerer to him, and give him an account of themselves." Then he goes on to mention Kepler, who "ever since Tycho Braches death, hath received it into his care, that no new thing should be done in heaven without his knowledge." Later Donne pays what has been called the first English tribute to the discoveries of Galileo.

*Essayes in Divinity* was written near the time of Donne's ordination, which took place in January 1614/15. These meditations reflect the range of his theological and philosophical reading, and also show the talent for forceful imagery which he was to develop further in his sermons.

The two sermons belong to the later period of Donne's life. As Dean of St. Paul's and prominent preacher, he was at the height of his career. Izaak Walton, his earliest biographer, records that he left "six score of his sermons, all written with his own hand"; but only six, including the two in the Library, were printed in his lifetime.

Donne preached the sermon *Encaenia* on Ascension Day, 1623, at the dedication of a new chapel at Lincoln's Inn, where he had for several years served as "Divinity reader." Izaak Walton quotes a contemporary letter which testifies to the "great concourse of noblemen and gentlemen" on the occasion. Donne took for his text John 10, 22: "And it was at Jerusalem, the Feast of the Dedication; and it was Winter," which he developed not only with his usual subtlety, but with a sound practicality equally characteristic of him. "Beloued," he reproved his fashionable audience, "it is not always colder vpon *Sunday*, then vpon *Satterday;* nor at any time colder in the Chappell, then in Westminster Hall."

The other sermon was preached before James I on February 24, 1625, a month before the King's death, and was printed the following year by command of King Charles, to whom Donne, as royal chaplain, addressed the dedication. The text was from Isaiah 50, 1: "Thus sayth the Lord: Where is the Bill of your Mothers Divorcement . . .", a figure for which Donne gives a long and ingenious moral explanation. **M. M.**

## Max Beerbohm to an Actress

IN his preface to *Around Theatres*, Max Beerbohm pretends that his twelve years as dramatic critic for *The Saturday Review* were a period of unendurable bondage, and that after his release he never again entered a theater of his own accord. The essays in the volume were collected for publication in 1930, when the writer may have forgotten some of the delight with which he had once watched the theatrical world.

The Library has, however, recently acquired three letters which show Max Beerbohm, the brother of Beerbohm Tree, the actor, taking a deeper interest in the stage and its people than that of a mere "weekly journalist." In June 1909, the talented Mona Limerick was playing with Miss Horniman's repertory company at the Coronet in London, and Beerbohm in the course of his duties saw her performance of McEvoy's light comedy *When the Devil Was Ill*. In his review he had described her as "the most far-fetched personality that you could conceive," but had added that "her tragic beauty and power fit her only for great parts." To the actress herself he sent a note of congratulation on June 15. Reminding her of their last meeting, he wrote that even then he had believed in her and very much wished to be of some service by telling managerial people about her. "But managerial people are always deaf; and as you very well know, there are so few parts to go round in proportion to the aspirants." He felt that she was miscast in this particular instance, and told her frankly, "I think

you rather destroy the play. But the work of destruction is very interesting and beautiful as performed by you — very powerful and strange."

When he saw her several days later in Shaw's *Widowers' Houses,* he thought her "unbridled tragic power" was still in evidence. "You simply knocked your part into a cocked hat," he wrote. "Poor G. B. S. Poor little Blanche! Electra and Lady Macbeth, and ladies of that kind, might be able to stand up to you. But Heaven help the rest!" It pleased him greatly that Miss Limerick was considering staying on in London as leading lady at his Majesty's Theatre, then under the management of Beerbohm Tree. "There are many actresses more accomplished than you," he declared, "but none so remarkable."

E. L. A.

## A Pindaric Poem on the Gospel in America

TO its first editions of Elkanah Settle the Library has now added one of his characteristic occasional odes, *A Pindaric Poem, on the Propagation of the Gospel in Foreign Parts* [*A.8148.3], printed in London in 1711.

The topic of the ode is of interest to Americans. The first step towards missionary work in the American colonies was an ordinance of 1649 which resulted in the incorporation of the famous Society for Propagating the Gospel in New England. In 1662 Charles II issued a charter extending the sphere of the Society to "parts adjacent" to New England. As the southern colonies also needed missionaries, interested Anglicans formed a separate organization which in 1701, by a charter from King William, became the Society for the Propagation of the Gospel in Foreign Parts. Queen Anne, to whom Settle here addresses a fulsome dedication, had already as Princess supported the Society, and now continued to further the work of piety. In the ode itself Settle celebrates the evangelistic work of the Church of England among the American Indians and contrasts its method with that of the Spanish conquerors. Florid and exaggerated as the poem is, it is only just to admit that the verse includes some felicitous lines.

The thin folio is bound in a contemporary cover of black morocco elaborately gold-tooled, with the arms of William Bromley of Baginton in the centre. The book-plate of a later William Bromley appears inside. Many of Settle's poems written on special occasions were bound for presentation. M. M.

## Books on Marine Life

FOR two weeks during May the Library combined its resources with those of the New England Museum of Natural History for an impressive exhibit of books on marine life. The exhibit was held in the Treasure Room, where it attracted enthusiastic interest.

The contributions from the unusually rich collection of the Museum, arranged by Miss Mary B. Cobb, Librarian, included a number of original watercolors. Among these were the drawings made by the United States Exploring Expedition in 1838–42, placed beside the printed reproductions owned by the Library, and some exquisite sketches of microscopic marine organisms by George Charles Wallich, the pioneer of deep-sea dredging. A beautiful volume on seaweeds, produced in 1859, illustrated the process of "nature printing," done by pressing the actual weed flat on the page.

The Library filled its share of the cases with old woodcuts and engravings of mermaids, marine monsters, and the perennial sea serpent. Queen Elizabeth's copy of Linschoten's *Discourse of Voyages into ye Indies,* 1598, produced a fine description of the Remora, the sucking shark which, according to legend, could attach itself to a ship and hold it back. And an early seventeenth-century account of Virginia, from De Bry's collection of voyages, contains the first pictures of the American horseshoe crab. The Library also displayed a copy of the *Hortus Sanitatis,* Strassburg, 1499, a herbal including certain fishes and seaweeds as well as plants. The woodcuts in this work show the first attempts at realism in the portrayal of natural objects. Also on view was the Venice 1497 edition of Aristotle's *De Historia Plantarum.*

One of the most curious volumes to

many visitors was the small textbook on shells written in 1839 by Edgar Allan Poe, while the poet was still a practical scientist. H. McC.

## The Papers of a Fairhaven Whaler

IT was Stevenson, writing in 1890 of the maze-like beauty of the Paumotus Archipelago, who suggested that they deserved to be called the "Dangerous Islands." Fifty years earlier, when their reefs and channels were even less known, the American whaler *Cadmus* had been wrecked on a coral atoll near the easterly edge of the group; nothing was ever learned about the fate of her crew. A three-hundred-ton ship owned by Atkins Adams of Fairhaven, she had been commissioned in 1831, and was completing her fourth voyage in the Pacific when the disaster occurred.

Among the recent additions to the Library's manuscript collections is a group of papers relating to this unlucky vessel. The documents, propably once deposited in the owner's files, cover the entire eleven years of her career, the earliest being the shipping paper for her first voyage. A regulation form of a type issued by Congress as early as 1790, it lists the names of the officers and the crew, with their ranks and the shares of the profits due them. As Melville explains in *Moby Dick*, these shares were called "lays", and the lays were apportioned according to the "respective duties of the ship's company." By this contract, drawn May 4, 1831, the captain, Frederick C. Taber, received the 17th lay, or a seventeenth of the gross profits; the first mate, William Crowell, a thirtieth; and David Cochran, the cabin boy, who could only make his mark, one two-hundred-and-thirtieth. With this are 24 orders by the officers and men authorizing the ship's agent to pay their bills during their long absence, and before the profits should be realized.

The *Cadmus* was gone three years on this first voyage, returning with a full cargo of sperm oil, April 1, 1834. From Captain Taber's account of his disbursements, she seems to have touched at Valparaiso and Callao on the South American coast and then sailed west towards the Marquesas Islands. The collection contains three small account books kept after the return of the vessel and during the unloading of the cargo.

Adams planned to send the *Cadmus* out as soon as possible, and on October 14, 1834, he drew up the following instructions for Crowell, who had succeeded Taber:

"Be very particular at all ports and places you stop at to recruit the Ship, not to sell anything in the way of trade that will endanger the Ship, or vitiate her Insurance; be careful of your crew and keep them free from scurvy, go into port only when necessary for their health and to do all in your power to prevent them from deserting, endeavour to obtain all the Oil you can before you go into port, as that will in some measure induce them to remain by the Ship — Be sure and make the Oil as white as possible." Nevertheless, in spite of Crowell's efforts several seamen abandoned the ship at New Zealand, and the receipts for the wages which they demanded instead of shares are pinned to the shipping agreement.

The remaining papers for this voyage consist of receipts for fresh supplies, for wages paid to carpenters and other workmen, and for pilots' fees in South Pacific ports. Among the latter is a small scrap dated September 8, 1835, with the name "Tairapa" laboriously traced on the bottom of it — probably the signature of some half-educated Polynesian, instructed by the missionaries. The records for the third voyage are all complete, with insurance policies to protect the ship herself and her fittings, her possible catch, and even the nautical instruments belonging to her captain. There is nothing, however, relating to her last voyage, except a copy of the shipping articles left in the owner's care. E. L. A.

# A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture. Gardening* | *Fiction* | *Periodicals. Year-books* |
| *Amusements. Sports* | *Fine Arts* | *Philosophy. Ethics* |
| *Bibliography. Libraries* | *Genealogy* | *Poetry* |
| *Biography* | *History* | *Politics & Government* |
| *Business* | *Journalism. Broadcasting* | *Psychology* |
| *Children's Books* | *Language* | *Religion. Theology* |
| *Domestic Science* | *Law* | *Science* |
| *Drama. Stage* | *Local History* | *Sociology* |
| *Economics* | *Manners & Customs* | *Technology* |
| *Education* | *Medicine. Hygiene* | *Travel & Description* |
| *Essays. Literature* | *Music* | *Wit & Humor* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture. Gardening

**Farrington,** Edward Irving, *editor.* The gardener's travel book, edited for the Massachusetts horticultural society. Hale, Cushman & Flint. [1938.] 17–390 pp.
B.H.120.10=SB466.U6F3 1938

**Gericke,** William Frederich. The complete guide to soilless gardening. Prentice-Hall. 1940.

**Meade,** Julian Rutherford. Bouquets and bitters; a gardener's medley. Longmans, Green. 1940.

**Petersen,** W. E. Dairy science; its principles and practice in production, management, and processing. Lippincott. [1939.]

**Spry,** Constance. Constance Spry's garden notebook. Knopf. 1940.

**Synge,** Patrick Millington. Plants with personality. Dutton. [1940.]
"The book pleads primarily for a greater understanding of plants in general and especially exotic plants."—*Introduction.*

**Tetlow,** Henry. On Medlock Farm. Morrow. 1940.

## Amusements. Sports

**[Association of American playing card manufacturers.]** The romance of playing cards. [New York. 1939.]
Typewritten manuscript.

**Bianco,** Margery Williams. All about pets. Macmillan. 1938.

**Boniface,** John Jacob. Riding; a manual of horsemanship for beginners. Barnes. [1940.]

**Bosworth,** Clarence E. Breeding your own: how to raise and train colts for pleasure and profit. Derrydale Press. [1939.]

**Bowers,** Chester. Advanced tennis. Macmillan. 1940.

**Dick,** T. P. Badminton. McKay. [1939.]

**Gruenig,** Philipp. The Dobermann pinscher; history and development of the breed. Orange Judd Pub. Co. 1939.

**Harlow,** Alvin Fay. Paper chase; the amenities of stamp collecting. Holt. [1940.]

**Kuwashima,** T. Shozo, and Ashbell R. Welch. Judo; thirty lessons in the modern science of jiu-jitsu. Prentice-Hall. 1939. xii, 119 pp. Illus. GV475.K9 1939

**Mason,** Bernard Sterling. Roping. Barnes. [1940.]

**Meyer,** Jerome S., *editor.* The big fun book. Greenberg. [1940.]

**Owen,** Ethel. The happy party book. Abingdon. [1929.]

**Stanwick,** Tad. Lacrosse. Barnes. [1940.]

**Vernon,** Arthur. The history and romance of the horse. Boston, Waverly House. [1939.] 525 pp. B.H.114.24

**Williams,** L. N., and M. **Williams.** Philately. Pitman. 1939.

## Bibliography. Libraries

Bibliographie der Schweizergeschichte . . . Jahrgang 1913– [Bern. 1914–20]; Zürich. 1921– *Z2786.B55

Boggs, Ralph Steele. Bibliography of Latin American folklore. Wilson. 1940.

Boston Public Library, Bulletin. More books. Vol. 14. Boston Public Library. 1939. 480 pp. B.H.720.1=6200A.135

College and research libraries, v. 1, no. 1– Dec., 1939– Menasha, Wis. 1939– *Z675.U5A15

Duval, Hansin Rawlings. Aldous Huxley; a bibliography. Arrow Editions. [1939.]

Growoll, Adolph. Book trade bibliography in the United States in the nineteenth century. Reprinted. New York, Hackett. 1939. 79 pp. B.H.790.2A

Ireland, Norma O., and David E. Ireland. An index to monologs and dialogs. Faxon. 1939. 127 pp. B.H. General Ref. Desk

Lenrow, Elbert. Reader's guide to prose fiction. Appleton-Century. [1940.] 371 pp. B.H.793.13

Luquiens, Frederick Bliss. Spanish American literature in the Yale university library; a bibliography. Yale. 1939.

Meulemeester, Maurice de, *and others*. Bibliographie générale des écrivains rédemptoristes. La Haye, Louvain. 1933–1939. 3 v.

Whitaker's Cumulative Book List. Part LXII: Jan.–December, 1939. London, Whitaker. [1940.] 323 pp. B.H.785.8

Williams, Cecil. A research manual with a bibliographical guide to college studies and interests. Harper. [1940.]

## Biography

### *Single*

Bready, John Wesley. Wesley and democracy. Toronto, Ryerson Press. [1939.]

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Daugherty, Sonia. Wings of glory. Oxford Univ. [1940.]
A fictionized narrative of the earlier life of David. Illustrations by James Daugherty.

Ensor, R. C. K. Who Hitler is. Clarendon. 1939. D411.C9 No.20
Oxford pamphlets on world affairs, no. 20.

Flick, Ella Marie. The life of Bishop McDevitt. Dorrance. [1940.]

Kraus, René. The private and public life of Socrates. Doubleday, Doran. 1940.

LeMaitre, Georges Edward. André Maurois. Stanford Univ. 1939.

Lutz, Alma. Created equal; a biography of Elizabeth Cady Stanton, 1815–1902. Day. [1940.]

Lyons, Eugene. Stalin, czar of all the Russias. Lippincott. [1940.]

Macartney, Clarence Edward N. Little Mac; the life of General George B. McClellan. Dorrance. [1940.]

Merry in God (Father William Doyle, S. J.). Longmans, Green. 1939.

Metcalf, John Calvin. DeQuincy: a portrait. Harvard. 1940.

Rutter, Owen. Regent of Hungary; the authorized life of Admiral Nicholas Horthy. London, Rich & Cowan. [1939.]

Spivak, John L. Shrine of the silver dollar. Modern Age Books. 1940.
Discusses Father Coughlin.

Stern, Philip Van Doren, *editor*. The life and writings of Abraham Lincoln, edited, and with a biographical essay. Random House. [1940.]

Wade, Mason. Margaret Fuller; whetstone of genius. Viking. 1940.

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# More Books

The Bulletin of the Boston Public Library

Volume XV, Number 7

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# More Books

The Bulletin of the Boston Public Library

SEPTEMBER, 1940

## A Book from Caxton's Library

AT a time when all libraries are celebrating the five-hundredth anniversary of the art of printing, it is especially fitting to remember also the pioneer of English printing. In 1475, hardly twenty years after Gutenberg's Bible, William Caxton produced at Bruges the first book printed in the English tongue — *The Recuyell of the Historyes of Troye,* translated from the French of Raoul Le Fevre. In spite of the "symplenes and vnperfightnes" for which he apologized in the prologue to this work, Caxton was a real man of letters, and his prefaces and epilogues to the various books which he published are some of the finest examples left to us of the English prose of the period. Editions from his press at Bruges and later at Westminster are among the greatest treasures of English printing. To possess a "Caxton" confers distinction on any collection.

The Library has so far only a few leaves printed by Caxton. It has lately purchased, however, a book which for its associations is even more interesting — a volume of manuscripts believed by high authorities to have belonged to his personal library, with his autograph on three different pages. Though no authenticated specimen of Caxton's writing has survived, the evidence available from the book itself carries overwhelming conviction that these inscriptions were made by the printer's own hand. It is a substantial volume — a heavy folio of 196 leaves, 11¼ by 8½ inches, written on paper in two cursive book hands, about thirty-five lines to a page. The binding is contemporary Flemish, made of brown calf and blind-tooled with small heraldic animals.

In all the book contains nine pieces. The longest is Honoré Bonet's *L'Arbre des Batailles,* an important French treatise on international law in battle, composed about 1382-87. This is followed by two Latin prophecies in hexameters, the first entitled *Fortuna Anglie,* the second comprising some versified excerpts from the popular visions of Merlin, originally set forth by Geoffrey of Monmouth, but for some reason here ascribed to Bede. A section headed "Les loys et drois et coustumes de Marc et de l'escheuinage de Caleys" occupies nineteen leaves. Another page has

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been used to copy the correct form for a "letter obligatory," in this case a bond acknowledging a debt for the imaginary sum of a thousand pounds. *The Libel of English Policy,* which fills the next eighteen leaves, is a fifteenth-century poem exhorting England in strong terms to "kepe the narow see," i.e. the English Channel, as an encouragement to trade and a defense against invaders. After it comes a detailed enumeration of "the Retenue of the good kyng Edward the thrydde . . . during the siege of the town and Castel of Caleys," with a rough list of expenses amounting to several thousand pounds. Lydgate's verse fable, *The Churl and the Bird,* minus the usual prologue, furnishes a contrast to all this financial material. The book closes with a "Disputacio sompnorum per philosophos," which offers some complicated clues to the interpretation of dreams by the aid of the Psalter.

ON folio 1 appears the first note of ownership, in a strong, rather sprawling handwriting: "Iste liber constat Willelmo Caston quy dedit Willelmo Sonnyng An° m$^{l}$iiij$^{c}$lxxj" — "This book belongs to William Caston, who gave it to William Sonnyng in the year 1471." This is followed by a continuation in a neat sixteenth-century hand, " qui genuit Johannem qui genuit Johannem quem Johannem [sic] de ordine sancti francisci dedit istius libri [sic] thome wall alias Windesor herald A$^{c}$ 1528" — "[William] had a son John, who had a son John, a Franciscan, who gave this book to Thomas Wall, Windsor Herald, in the year 1528."

There is some similar information on the last endpaper, "Iste liber constat Willelmo Caston," to which has later been added, "Anno lxxj qui dedit Willelmo Sonyng fiat dom [ini voluntas?]". The latter pious hand has scribbled in the lower corner, "In dei nomine Amen." Sonnyng's grandson has written his own *ex libris,* "Jhesus A° 1522 le 23 Juin Johannes sonnyng est possessor huius libri." At the end of the first item in the volume appears again the inscription, "Iste liber constat Willelmo Caston," this time without any reference to Sonnyng; but the latter has himself written his name inside the front cover.

One other person comes into the picture — the Calais man who copied a large portion of the manuscript. At the end of the first section he has appended a hasty verse: "Nomen scriptoris V.C. cognomine Moris, Calesie natus, sit sanctis consociatus." This might be freely paraphrased, in the American schoolboy's formula, as "V.C. Moris [?] is my name, England is my nation, Calais is my native place, and Heaven my destination." Nothing more is known of him.

Though the evidence for Caxton's ownership is, as remarked earlier, circumstantial, it mounts up impressively. In the first place, William Blades, the printer's chief biographer, devotes several pages of his two-volume *Life* to the spelling of the Caxton family name, showing that it was pronounced "Causton" and appeared in writing variously as "Caxston," "Caston," and "Causton." A more recent student has unearthed

supporting testimony for this in a document regarding a certain "Oliuer Caston, alias Oliuer Causton, alias Oliuer Caxton," indicating that the same man might use all three forms. On one occasion the printer himself is referred to as "Caston" by his pupil and successor Wynkyn de Worde, in the colophon to the *Doctrynalle of Dethe*. "Willelmus Caston" may, therefore, safely be accepted as equivalent to "William Caxton."

At the time the book changed hands, in 1471, Caxton had been in the Low Countries thirty years. In the course of extensive trading "in the Contres of Braband and Flandres, Holland and Zeland," he became a prosperous merchant of high reputation. By 1462-63 he was acting as Governor for the Company of Merchant Adventurers at Bruges — the organization formed by English merchants resident abroad, and frequently known as "the English Nation." Since Bruges was then the greatest "mart" in Europe, and English traders were more active than those of almost any other country, this was a post of extraordinary importance. The Governor was empowered to arbitrate all quarrels or disputes between members; to make satisfaction for any injuries done by members to native merchants, and, equally, see justice done on behalf of the Englishmen; to summon courts when necessary; to regulate trade, and to supervise weights and measures, export duties, and so on. He was, in fact, a sort of commercial ambassador, set to keep order in a bustling colony of his own countrymen, and at the same time to promote friendly relations with the country of residence. Caxton added to these routine duties repeated treaty negotiations between England and Burgundy.

It seems to have been late in 1470 or early in 1471 that Caxton relinquished his office to enter the service of Margaret, duchess of Burgundy, and sister of Edward IV. In the latter year, too, he made a prolonged stay at Cologne, the city where he later, most probably, learned to run a printing press. Since he was dropping his mercantile connections, and indeed was on the point of leaving Bruges for a time, he could have had any number of reasons for giving away a volume like this. He might have been thinning out his library; he might have felt that such a collection, concerned largely with commercial matters, was no longer of much value to himself, and might be really useful to someone else; or — most likely of all, perhaps — he might simply have wished to make a parting gift to a friend.

Of William Sonnyng nothing has so far been discovered. One John Sonning, possibly the son mentioned in the note quoted above, was made free of the Drapers' Company in 1487; and other Sonnings appear in the Drapers' records from 1440 to 1475. The Drapers' Company was one of the guilds from which the Merchant Adventurers in Flanders were chiefly recruited. The Sonning family, therefore, had business affiliations which would quite naturally have brought them into contact with the English Nation at Bruges, and consequently with Caxton, its official representative.

Thomas Wall, the last-named owner of the book, was appointed Windsor Herald in 1524, and became Garter King of Arms ten years later. In the spring of 1527-28 he was sent on a mission to Margaret, duchess of Savoy, regent of the Netherlands, stopping on the way at Calais and Bruges. It is probable that the book was presented to him in one of these towns. A small shield bearing his arms is painted in the margin opposite his name. The later history of the book is somewhat obscure. It was for some years in the possession of a famous eighteenth-century collector, the Reverend Cox Macro, and passed, at the sale of his library, to Mr. G. H. Gurney of Keswick Hall, Norwich, in whose family it remained until 1936.

That the contents of the volume are such as would have interested a man in Caxton's position is obvious. Even *L'Arbre des Batailles,* which is not concerned with trade, deals with several aspects of international law, a field with which Caxton was perforce familiar to some extent. It is perhaps significant that, back in England again, he printed in 1489 *The Fayttes of Armes,* which the learned lady Christine de Pisan "made & drewe out of the boke named vegecius de re militari & out of tharbre of bataylles." The subject evidently attracted him, for he considered Christine's work "as necessary a boke & as requysite, as ony may be for euery estate hye & lowe that entende to the fayttes of werre." It is scarcely necessary to suggest his edition of Malory as another instance of his delight in arms and chivalry.

The fact that part of the book was copied by a townsman of Calais places it, from the outset, in Caxton's neighborhood. The binding of the volume has a story of its own. Dr. Robin Flower, Keeper of Manuscripts at the British Museum, who examined it at the time of the Gurney Sale in 1936, has stated that this binding "was undoubtedly executed either in North-West France or in Flanders in the second half of the 15th century." The anchor watermark in the endpapers can be shown to be one of a group known to have been manufactured in Northern France, probably at Troyes, and found at various places in that district and in Flanders between 1392 and 1479. According to the British scholar, "The design of the binding itself — central rectangle, divided into four smaller rectangles, each traversed by a St. Andrew's cross — is peculiar, and, so far as we have been able to trace, has been known hitherto to have been used only at the Abbey of St. Peter of Hasnon, between Valenciennes and Lisle." This was only about fifty miles from Bruges.

Dr. Flower thereupon sums up the case for the book's provenance concisely: "The very strong cumulative effect of the above is best appreciated when we consider what has to be assumed if William Caston the owner of the manuscript was *not* William Caxton the printer. We must, in that case, postulate the existence, simultaneously with the printer, of an individual who shared not only his names, but his singular combination of literary tastes and special mercantile interests; who, hav-

ing collected just such manuscripts as the printer would have possessed, had them bound abroad, not far from where the printer was living . . .; who then chose, to give them away, the exact date when the printer must also have been disposing of possessions; and of whose activities, finally, no record of any kind appears to be preserved."

IT is interesting to see what sort of reading occupied Caxton's spare time — for, busy as he was, he strove perseveringly to eschew "ydlenes moder of all vices." And there is a good deal in this volume, upon examination, which might arrest the attention even of a modern reader.

Honoré Bonet's *L'Arbre des Batailles* was written apparently in the years between 1382 and 1387. It is dedicated to Charles VI, who had succeeded to the French throne in 1380, at the age of twelve. The preface begins:

> My right name is Honoré Bonnet, prior of Sallon [Selonnet, Basses-Alpes], doctor in decrees . . . My reasons for undertaking this book are good enough, it seems to me: first of all, because Holy Church is in such tribulation that if God and your lordship provide no good remedy, I see not how any good or speedy accord may come of it. The second reason is that I see all Christendom so harassed by war, hatred, and dissension, that a man can hardly name one tiny country — county, duchy, or barony — which is at peace. The third is that the country of Provence, where I was born and brought up, is now so disturbed by the stirring up of new lordships that all wise men must be deeply grieved by the evil that the people of the land suffer. The fourth is that very great clerks, who understand the ancient prophecies, say that one of the high lineage of France shall come, by whom healing shall be brought to this generation, which is now beset by travail and pestilence.

These prophecies, unhappily, were not fulfilled. Charles went mad in 1392; and, under the rule of jealous court factions and the selfish Isabeau of Bavaria, France relapsed into a state of chaos from which she was to be rescued only some thirty years later, by the sword of Joan of Arc.

Bonet goes on to explain his strange title: "There came to me the vision that I should make a tree of mourning at the beginning of my book, at the top of which you may first see the rulers of Holy Church in deep tribulation, such as was never deeper . . . Then you may see the great dissension which prevails today between Christian kings and princes, then between the nobles and the commons. And under this tree I shall make the four divisions of my book."

The tree, which is found in some manuscripts elaborately illuminated with allegorical figures of popes and kings, appears here only roughly outlined, with the conventional Wheel of Fortune sketched in at the top, and suitable Scriptural texts attached to the bare branches. In the more detailed versions, it illustrated only too truly the contentious milieu into which Bonet was born. In his own land, Provence, civil war was raging. Since 1378 the Great Schism of the West had divided Europe,

half of it acknowledging as pope Urban VI, the other half Clement VII, who had taken shelter quite near Bonet, at Avignon. Bonet himself was active in these controversies. In 1390 he was appointed by the king as one of a commission to govern the Midi after the dismissal of the Duc de Berri. Shortly afterward violent struggles broke out, and Bonet was obliged to flee to Paris. There he joined a small group of intellectuals headed by Jean Gerson, once believed the author of the *Imitation of Christ* — a group which had great influence even outside France.

*L'Arbre des Batailles* shows that the Benedictine prior was a man of independent mind. The first part recounts the sufferings of the Church, the second, those of the four great kingdoms of antiquity — Babylon, Carthage, Macedonia, and Rome. The third discusses war in general; and the last, the rights of specific individuals in battle. From beginning to end, the author evinces a remarkably sound and far-sighted attitude.

Though Bonet is realist enough to admit that there is such a thing as unjust war, he seems to view war, in theory, as an inevitable struggle for balance. Battle, he writes, is "any contention or conflict which arises over anything displeasing to the human will, that this conflict may return to harmony and reason." It began in Heaven when Lucifer defied God; and it is not possible, he believes, that this world should ever be rid of it. For the universe itself is never at rest; there is contradiction even among the stars and the elements. How then can human life be exempt from the natural law?

The fourth and longest book deals with the actual rules of arms and of single combat. It treats of such points as ransom, safe conduct, payment of mercenaries, handling of prisoners, armorial bearings, and the reciprocal duties of the lord and his vassal. No pedant, Bonet discusses these practical matters with real humanity, insisting repeatedly that the law of nature transcends the law of obedience to a secular or ecclesiastical superior. Thus even a bondsman has a right to defend himself against his lord; and, where most of his contemporaries contend that in war a man is bound to help his overlord against his father, Bonet says no. Moreover, war to him is a soldier's business. His beliefs in regard to the immunity of non-combatants were, as he sadly admits, far in advance of the regular practice of his day. To the ordinary exceptions — women, children, the aged and sick — he adds those who till the soil, since they work for all alike. "Indeed, it grieves me sorely," he writes, "to see and hear the martyrdom which men inflict without pity or charity on the poor, who can neither do nor think evil, and who labor for all men of estate, and from whom the pope, and the kings, and all the great lords of the earth have their meat and drink and clothing. And no one cares for them."

It is not difficult to imagine that Caxton, who responded so quickly to the "noble & renomed actes of humanyte, gentylnesse and chyualryes" which he found in Malory, might have felt drawn to so wise and liberal a spirit.

THE second important item in the book is *The Libel of English Policy.* This too has a special relevance today; for it is perhaps the earliest English work to call attention forcefully to the necessity of maintaining command of the sea.

The first version was composed probably late in 1436, as it refers to events of that year, and also mentions as living the Emperor Sigismund, who died December 9, 1437. The second was issued after the death of Sigismund, "whiche late regned" — presumably about 1438. The Library's manuscript belongs to this second edition, and gives, in the words of Sir George Warner, "a good and complete text of a type found, as far as I know, only in one other Ms. (in the British Museum), which is very rough and imperfect." Sir George edited the poem in 1926, and was also the first to suggest the identity of "William Caston" with the printer.

The word "libel" is, of course, derived from the Latin *libellus,* "a little book"; the reading "byble" which appears in manuscripts of the second edition is a later corruption — a philological trap into which even Caxton fell, for he copied the title thus at the end of the book. Though the poem is anonymous, Sir George gives several excellent reasons for ascribing it to Adam de Moleyns, clerk of the Council and later bishop of Chichester. The nameless poet writes with an assurance which bespeaks wide education and thorough familiarity with the commercial problems of the period. Moleyns was a scholar who won praise even from the famous humanist Pope Pius II; and as clerk of the Council he not only gained much general experience, but was employed constantly on all sorts of trade commissions, even doing a little wool exporting on his own account. Moreover, he was a lifelong advocate of peace, a stand which is quite in keeping with the policy suggested by the *Libel.*

At least six of the nine manuscripts now extant were copied after 1450, which shows that the work received attention for some time after its original publication. It had to wait a century and a half, however, before it found a printer. In 1598 Richard Hakluyt published the text in his great collection of voyages, with a comment in the preface that, in spite of its "harsh and unaffected stile," the treatise contained "so much true and sound policy, so much delightfull and pertinent history, so many lively descriptions of the shipping and wares in his time . . . and such a subtile discovery of outlandish merchants fraud and of the sophistication of their wares, that needes you must acknowledge that more matter . . . could in no wise be comprised in so little a roome."

Indeed, the poem deserves Hakluyt's praise. At the time of its writing, English hopes for success in the long-drawn-out war with France were rapidly declining. Philip of Burgundy had broken off his alliance with England and gone over to the enemy, to the grave detriment of English trade. In the summer of 1436, Philip and the Flemings laid siege to Calais, but were driven off by a sea force. The author seized the occasion to impress upon the court the importance of an adequate naval arm

for an insular power such as England. At that date, naturally, he could have in mind only the limited waters immediately surrounding the British coast. In the course of five centuries, however, his theories have proved capable of wider interpretation than he could have dreamed of when the world itself, for most men, was bounded by unknown seas and outer darkness, or, to the east, the legendary kingdom of Cathay.

The right course for English policy, to bring the nation peace and prosperity, is summarized in two lines:

> *Cheryshe marchandise, & kepe the admeralte,*
> *That we be maisteres of the narow see.*

By "the narow see" the poet means the straits between Dover and Calais; which ports, he declares, the Emperor Sigismund once exhorted Henry V to guard closer than his two eyes. This good advice, unfortunately, had been neglected, and England's sea strength had dwindled to a point where the Flemings were sniggering at the ship stamped on English gold, and suggesting the device of a sheep instead.

Ten of the twelve chapters in the poem deal with "commoditees of dyuerse landes." The first discusses the flourishing trade between Spain and Flanders. To Sluys, which then served as the port for both Ghent and Bruges, were shipped from Spain figs, raisins, wines, dates, licorice, Seville oil and grain, Castile soap and wax, iron, wool, hides, saffron, and quicksilver. From Flanders the boats were sent home again loaded with cloth, both woolen and linen, from Ypres and Courtrai. All these vessels, naturally, had to use the Channel, and would be at the mercy of any navy placed to patrol those waters. The same was true of Portugal. Though it was traditionally friendly with England, the author of the *Libel* believed that, even so, it should not be permitted free trade with Flanders in wartime. In a few lines which in this manuscript differ markedly from other versions, he airs some strict views on the subject of neutral commerce with enemy countries:

> *Yf we suffre nayther frendes ner foo*
> *Vnto our said ennemys be set to resorte*
> *In tyme of werre ne theym to supporte*
> . . . . . .
> *They of flaundres for pees schuld pray and knele,*
> *And other landes seche pees, dowte hit neuer a dele.*

The poet had no use for the Flemings, and the fifth chapter, which describes the heavy goods brought down by Prussian merchants and the Hanseatic League, goes into some rather coarse detail on their consumption of beer and bacon. The luxury trade, of course, was with Italy. Moleyns — assuming him to be the writer — must have had a puritanical streak in him, or else he was a firm adherent of some early "Buy British" party; for he displays harsh contempt for the "thynges of complacence" with which the great galleys of Venice and Florence came laden,

*All wᵗ spicerye and groceres ware*
*Wᵗ swete wynes, and all maner of chaffare,*
*Aapes and japes and marmosettes taylled*
*Nyfles and tryfles, yt lytel han auaylled*
*Wherwᵗ they haue subtelly blered oure eyse*
*Wᵗ thynges not duryng yt we ful ofte bye.*

Much of this stuff could be done without — even the medicines, for the poet is firmly convinced that England has enough herbs of her own to cure all "ill humors" without importing drugs from overseas. His sole exception is sugar, which was then regarded as an expensive remedy, not a kitchen staple.

Another grievance — this time reasonable enough — is the fact that in foreign countries English traders were compelled to "go to host," that is, to lodge with certain native merchants who were responsible for them; while aliens in England were at liberty to lodge where they chose. In 1425 England had also made such a regulation; but it had fallen into disuse (the poem hints at bribery) by the time the *Libel* was written.

There is a particularly interesting chapter which discusses the products of Ireland — notably hides, fish, and cloth. The poet praises the country's fertility, and reminds his readers sharply of its strategic position as "a boterasse and a poste undre England." God forbid, he prays devoutly, that a "wylde Yrishe wyrlynge" should be chosen king of the island and make an alliance with some hostile power — which could easily happen if the English go on losing ground there year after year. It was not the last time that the idea was to worry a British statesman.

He adds a similar warning in regard to Wales, and ends by imploring the king and council:

*And for the loue of God and of hys blysse*
*Cherysh Caleys better than hit ys.*

So he returns to the question of Calais again. The last two chapters contain illustrative incidents from the reigns of King Edgar, Edward III, and Henry V, and close with a paean in praise of peace, supported by numerous texts from the Scriptures. It is interesting that the principles here expressed agree with Bonet's theory of war, i.e. that "the ende of batilles ys peas sekyrly." But Moleyns takes a sterner view of the matter. Only when Flanders has made peace — because she dares not do otherwise — shall all lands live together "as brother wyth his brother . . . Wythowten stryf debaat and varyance."

THE other pieces in the volume are of miscellaneous interest. The legal section begins with a confirmation of the ancient laws and customs of the county of Marc, by "Henry, king of England and France and lord of Ireland" — probably Henry V, since he speaks of the charter granted by Edward III and later confirmed by "our lord and father"

King Henry. These laws, as the long pedigree in the charter shows, were given to Marc by Count Robert of Artois in April 1253. They are followed here by the laws and customs of Calais, confirmed by Philip of France in July 1337. The manuscript also includes oaths to be taken by the seneschal and bailiff before the assembly of echevins. The thirteen echevins were municipal aldermen, who made laws, imposed taxes, and shared judicial authority with thirteen "cormans." Oaths for both these bodies and for ordinary freemen also appear in the manuscript — all of them drafted after the conquest of 1347, and beginning with a promise of loyalty to Edward III.

The prophecies, the letter obligatory, the "Disputacio sompnorum" are little more than scraps, written in merely for the owner's convenience. The description of Edward III's retinue is somewhat more extensive, filling four pages. It lists the number of barons, knights, squires, archers, foot-soldiers, shipmen, artisans, etc., taken across the Channel to besiege Calais, and the names of the earls and foreign noblemen who participated, with the troops brought by each — in all, over seventy thousand men. The whole costs of the expedition amounted to about £340,000. This record is taken from the accounts of William Norwell or Northwell, keeper of the king's wardrobe, who assisted for a few years in the administration of Calais, and died in 1363. There is a practically identical list in a manuscript in Lambeth Palace, London.

John Lydgate's *The Churl and the Bird* is a pleasant little fable which was very popular in its day, and was printed twice by Caxton in 1477. It appears in the present manuscript without its usual six-stanza prologue, and with a number of variations from the text as Caxton published it. It tells the story of a caged bird who wheedles her way to liberty by promising her master three bits of wisdom: "Do not believe every tale too hastily," "Do not desire things impossible to secure," and "Never sorrow too much for a lost treasure." Then, to tease him, the bird says that her body contains a magic jewel of priceless value; and the peasant, forgetting all the good advice he has just received, begins to "wepe and playne" his own carelessness. "He is moost mad, yt doth his besynesse To tech a chorl termes of gentillesse," scolds the bird; and Lydgate proceeds to draw half a dozen morals on his own account. Lydgate probably translated the poem from a French *fabliau;* but the Latin original occurs in Petrus Alphonsus's *Disciplina Clericalis,* that lively anthology which went the rounds of nearly all medieval clerks and libraries. He addressed the poem to his much-admired friend Chaucer, who no doubt enjoyed his fresh treatment of an old tale.

HONOR McCUSKER

# Ten Books

**Mobilizing Civilian America.** By Harold J. Tobin and Percy W. Bidwell. Council on Foreign Relations. 1940. 276 pp.

The book first presents the development of the Industrial Mobilization Plan through the various stages that succeeded the emergency legislation of 1917–18, and then discusses the many aspects of industrial preparedness for the possible next war. In the World War the coördination of the various efforts at control of industry was entrusted to a civilian administrator as chairman of the War Industries Board. This principle is retained in the revised Plan of 1939. The central War Resources Administration under the Plan is supplemented by other emergency administrations in charge of finance, trade, labor, etc. Realizing the importance of a new standard of truthfulness in public information, the authors propose a closer coöperation between the military and the civilian censors. The acute question of recruiting by volunteering or conscription receives full attention. The chapter on labor recalls the wave of strikes in 1917, the growing tendency toward government compulsion, the various commissions for the adjustment of wage disputes, and the emergence of the policies promulgated by the National War Labor Board, which definitely affirmed the right of collective bargaining. The major problem in war industry is the shortage of skilled labor, against which unemployment is no guarantee, the number of skilled workers in 1939 being perhaps 20% below the 1930 level. Another difficulty is the rise of prices in wartime, keeping down real earnings even while wages also increase. Besides price-fixing, the authors discuss such issues as the taking over of private industry by the government. (*M. M.*)

**Why England Slept.** By John F. Kennedy. Funk. 1940. 256 pp.

Mr. Kennedy is the son of the American Ambassador to England, and has had opportunity to study the events which he discusses in the embassies of both London and Paris. For so young a critic, he is remarkably lucid and factual, as he traces the slow shift in English public opinion from convinced pacifism in 1931 to the grim mood of 1940. In so doing, he tries to exculpate Baldwin, Chamberlain, and other British leaders from at least some of the blame which has been heaped on their heads by American journalists. As he points out, democratic statesmen derive their authority from the people, who in this case refused for years to sanction any rearmament policy. "A boxer cannot work himself into . . . condition for a fight that he seriously believes will never come off. It was the same way with England," he writes. Her plan for possible war was almost entirely defensive; moreover, she was so dependent on her export trade that prolonged armament expenditure would have meant going bankrupt, and was naturally postponed until the need was vital. The present fight is a testing ground, as Mr. Kennedy demonstrates, for the power of a capitalistic democracy against a totalitarian state with rigid economic control; and from it the United States must somehow learn to make democracy, geared for peace, work if necessary in time of war. (*H. McC.*)

**War Propaganda and the United States.** By Harold Lavine and James Wechsler. Yale University Press. 1940. 303 pp.

In an extensive survey, published for the Institute for Propaganda Analysis, the authors have assembled a large amount of data on the currents and cross-currents of propaganda before and since the outbreak of the war. They begin by recalling the immense influence of Allied propaganda during the World War and by drawing a parallel between President Wilson's and President Roosevelt's pro-Ally leanings. The dominant pro-Ally sympathy in the present situation has manifested itself in two different schools of thought. "There were those," the authors explain, "who favored the Allies because they considered this war a replica of the last, and those who favored

the Allies because they thought this war was different" — that is, those who returned to their former distrust of Germany or feared for the safety of capitalist society, and, on the other hand, those who recognized a unique danger in the Nazi rule of 1940 and saw in it an obstacle to social progress. Meanwhile the "propaganda of pathos," the speedy mobilizing of Allied relief agencies, assumed large proportions, especially among the wealthy and fashionable. The authors analyze the various and frequently discordant tendencies of the isolationists, ranging from the "conservative isolationism" of Herbert Hoover to the activities of Father Coughlin and William Pelley's Silver Shirts. They also give information on the use of radio and newsreel as propaganda. (*M. M.*)

**The Strategy of Terror.** By Edmond Taylor. Houghton Mifflin. 1940. 269 pp.

Mr. Taylor, a foreign correspondent for the Chicago *Tribune,* characterizes his book as an attempt to cover a little-known but important battlefront of the present war. Written with journalistic briskness, it is nevertheless a serious analysis of modern propaganda and its aims, extending from the nerve-racking week before Munich to the spring offensive of 1940. Since the close of the Spanish War, the writer has lived in Paris, and he draws his conclusions from the reactions of the French people to the propaganda flowing from Berlin and the counter-stream launched at their own capital. In his opinion, the chief difference between the two sources is the German ability to "wage war psychologically," with complete coordination between propaganda and military or diplomatic strokes. The crises of 1938 and 1939, he feels, were "synthetic war scares, promoted by propaganda," and when the Allied nations mobilized it was with the hope of "securing a few years that men could call certain." Bewildered by conflicting ideas and unable to define their aims, the French went off to war like a nation of sleep walkers; Mr. Taylor warns America against the effect of such moral narcotics. In his examination of this new weapon, totally unlike the atrocity stories of 1914–1918, he finds two distinct approaches — "dissolvent" propaganda, intended to stir up discordant elements within a state, and "defeatist" propaganda, playing upon a sincere love of peace. He shows how these methods found expression in the placard warfare of the Western front, the pamphlet raids of the British, and the nightly duels between enemy broadcasters. One amusing chapter is devoted to "Anastasie, the Fair," the erratic spirit of French censorship and the negative side of propaganda. (*E. L. A.*)

**Isolated America.** By Raymond Leslie Buell. Knopf. 1940. 457 pp.

In his most recent work, Mr. Buell, formerly president of the Foreign Policy Association, attacks the doctrines of the "New Isolationists" who profess to believe that America can "maintain its democratic institutions, restore full employment, balance the budget, and retain private enterprise" in a world dominated by totalitarianism. For the last twenty years American diplomatic action has tended to bring about separation from Europe and possible withdrawal in the Orient, although popular opinion has never been more international. America's long-term interests, he feels, will not be served by this retreat into self-containment. The country's domestic unemployment problem is linked with the present state of world trade; its military commitments for the western hemisphere are more extensive than is usually realized, and the very preservation of its democracy depends upon the fate of liberal Europe. In his final section — "A Design for a New World Order" — he begs this country to accept the position of leadership which its wealth and resources have earned. Setting aside hesitation and confusion, it should intervene for a just peace in the Orient, possibly through a second Washington Conference and the creation of an organized Pacific area. Like the author of *Union Now,* Mr. Buell dreams of a re-organized Europe, but suggests the creation of a reformed League of Nations with powers never granted the old League. Although challenging in its outlook, the book, written only last April, has already lost much of its force by the rapid progress of events. (*E. L. A.*)

**Canada: America's Problem.** By John MacCormac. Viking. 1940. 287 pp.

"While Canada remains British," writes Mr. MacCormac, "she makes complete isolation impossible for the United States." Our northern neighbor presents some curious paradoxes. Her English-speaking people are in tastes and habits distinctly American; at the same time, they are so devotedly British that loyalty for them means loyalty to the Empire and not to Canada. In politics, the result of this attitude has been an uncritical non-interference in British foreign policy. Yet the author stresses the importance of the precedent set by Prime Minister King when, by declaring war on September 10th, he for the first time asserted Canada's right to make a choice between neutrality and belligerency, instead of considering herself automatically at war on the side of Britain. Tracing the history of the French Canadians who, abandoned by France in 1763, are a people without a mother country, the author gives a sympathetic account of their seventeenth-century folkways, their conservatism, and their terror of contamination by American worldliness. Although the French Catholic is Canadian rather than British in sentiment, he values the British connection as securing the identity of his people. Surveying as a whole the history, geography, and economics of the country, Mr. MacCormac strives throughout to prove a conviction that "the war will make Canada the air headquarters of the British Empire and its second line of defense strategically, industrially, and financially" — a change of status which must vitally affect the United States. (*M. M.*)

**A Programme for Progress.** By John Strachey. Random House. 1940. 303 pp.

Mr. Strachey, known as a forceful advocate of Socialism, offers "a transitional solution" to the questions of employment and consumption within the framework of the capitalist system. The crux of the problem, as it affects Britain and the United States, is that "not enough money is distributed to the mass of the population to enable them to buy the final products of industry in a sufficient quantity to keep all the factors of production employed." The author discusses salutary measures such as redistribution of taxes, reduction of interest rates, large-scale public works, and departure from the gold standard, all of which leads him to the conclusion that "the main basis for the success of a progressive programme consists in the conversion of the banking system from a profit-making organization into a national service." It was the failure of the New Deal to establish such a banking system that opened the way for the reactionaries. Otherwise, Mr. Strachey believes that the New Deal "did the right thing, but not enough." The recovery of 1933–37 was founded on a rising demand for consumers' goods made possible by government contribution. A curtailment of the contribution caused the slump of 1937, from which the country was saved by the drastic revival of government spending. (*M. M.*)

**A Man Named Grant.** By Helen Todd. Houghton Mifflin. 1940. 594 pp.

When Ulysses Grant applied for a command two months after the attack on Fort Sumter, General McClellan declined to see him, and the former West Pointer prepared to return to his brother's harness shop at Galena, an admitted failure. Miss Todd begins her biography of the conqueror of the Army of Virginia with this dismal scene, and emphasizes his sudden rise to fame and popularity with the capture of Fort Henry and Fort Donelson. Like other biographers of the eighteenth president, she depends on his personal memoirs and the recollections of his aides, but has worked the matter-of-fact material into a form close to fiction. With a novelist's touch, she reports Grant's conversations before Vicksburg, lets him analyze his campaign aloud, and shows his inherent greatness through the admiring eyes of Rawlins, his adjutant. She suggests, however, that even the surrender of the great fortress never quite wiped out his feeling of inadequacy and that it was history that made the man and not the man who influenced history. His pursuit of Lee, a long gruelling drive through the Wilderness, gave him none of the satisfaction of the Mississippi campaign and he felt only relief when the grave-eyed

Virginian capitulated at Appomattox. Miss Todd chooses this as the apex of Grant's career, and sees the two decades that followed as a long period of unhappy bewilderment. She does believe, however, that he himself was ignorant of the graft and corruption that made his administrations a byword and that he became the unwitting tool of the politicians through his desire for peace and security. It was only in the last years of his life that, ill and disgraced, he finally threw off his incubus of fear and devoted himself with heroic persistence to telling the story of his campaigns. (*E. L. A.*)

**As I Remember Him.** By Hans Zinsser. Little, Brown. 1940. 443 pp.

In this "biography of R. S.," Dr. Zinsser has written one of the most memorable books of the year — a volume as mellow and stimulating as good wine. The thin pseudonym which he has adopted, though it deceives nobody, allows him to regard his own doings with amused and affectionate detachment; the best of his rich collection of stories are those which he tells on himself. His history, as he himself suggests, typifies that of the new strain of second-generation Americans much as Henry Adams's *Education* does that of the original stock. He was the son of cultured German parents, "socially and intellectually self-sufficient"; and though he is far from being simply representative of a class, he remained "nostalgically conservative, yet trying hard to fall in with the spirit of the times" — becoming finally, in his own words, "as thoroughly bewildered as any thoughtful individual of our time is bound to be." A distinguished scientist, he has had wide experience of people and countries: an interneship in New York, a typhus investigation in the Serbian epidemic of 1915, work on a sanitary commission in Russia for the League of Nations, research in Tunis, Mexico, and the Orient, lecturing in Paris and Cambridge. All these adventures, and the mixed characters who shared them, he describes with keen observation. In between, there are the various digressions (a bit reminiscent of Sterne) — some medical, some literary, some merely reflective. The scientist has never smothered the initial poet in him; he is as much at ease with the world's great literature as he is with his laboratory instruments. Further, he has the very rare gift of being able to state his personal convictions without any self-conscious prating of philosophy. Dr. Zinsser protests that R. S. was "really a quite ordinary person"; but no one who reads his book will agree with him. (*H. McC.*)

**New England: Indian Summer.** By Van Wyck Brooks. Dutton. 557 pp.

Four years ago *The Flowering of New England* started on the road to fame, and the public has waited eagerly for a sequel. The author now picks up his story at the close of the Civil War, and carries it to 1915 — through the eras of Norton, Parkman, Howells, Henry Adams, and the two Jameses, down to Robert Frost, Amy Lowell, and the early work of T. S. Eliot. Through all his assiduous study of old New England's passing, the deepening nostalgia for European ways, and the feverish growth of interest in the arts, there is indeed an autumnal note of regret for the inefficacy of the new generation; but the book is by no means all mournful. Even more than before, Mr. Brooks is interested in personalities rather than in criticism. He has a particular liking for Howells, whom he describes as "the most winning of American writers." There are delightful sketches, also, of people like Francis J. Child, an "erudite angel" among his border ballads and his roses; or Emily Dickinson, of whose "hurrying whiteness" in the Amherst shadows he leaves a sharp if somewhat facile outline. The author's disadvantage is as usual that he is a little too much in love with his subject; his style is too fruity, too richly allusive. He is at his best on the rare occasions when he permits himself to be caustic, as in his discussion of the glittering culture of the 'nineties, when the Fogg Museum was turning out "aesthetic valets for barbarian collectors"; or the religious cults of the same period, which he sums up neatly as "comfort, with accessories." (*H. McC.*)

# Library Notes

## Retirements

THE Library announces with regret the retirement of several members of the service.

Mr. Lucien Edward Taylor, Chief of the Cataloging and Classification Department, entered the service on October 9, 1903. He graduated from Brown University in 1895, received his Master's degree from Harvard, and taught Romance Languages at Brown for some time before coming to the Library. Though his main interests were in French and Spanish, he was also an accomplished classical scholar and a student of Oriental languages. He gave a good deal of his time to the cataloging of foreign books; but he also compiled several brief reading lists on subjects ranging from the Circus to the Massachusetts Tercentenary. Serving for many years as First Assistant, on October 4, 1935, he succeeded Mr. Samuel A. Chevalier as Chief. A born bookman, Mr. Taylor gave the institution the fruits of his comprehensive scholarship, deep culture, and meticulous accuracy.

Mr. John Henry Reardon, Chief of the Open Shelf Department and Deputy Supervisor of General Reference Departments, became a member of the staff on December 15, 1896. For a number of years he was in charge of the extra assistants for both the day and evening services, and was also in charge of the Information Department after its opening in 1920. It was on June 11, 1937, that he was promoted to the position which he held until his retirement. During the World War he was actively connected with the work carried on by the American Library Association at Camp Upton. Mr. Reardon was a librarian of wide knowledge and resourcefulness. During his service of more than four decades he gave his help unstintingly to countless thousands of people.

Mr. John August Lawrence, Working Foreman of Carpenters, entered the service on November 2, 1898. He was a highly skilled mechanic, who met his many and varied problems with the utmost ingenuity. With him the "job" meant putting work behind him as fast as it was possible, getting it done and taking the next one in the endless round of demands that the care of the Central Library and thirty-odd branches entailed on him and his assistants.

Mr. Alexander D. McGee, Working Foreman of Painters, had been in the service of the Library since April 15, 1896. He was untiring in his duties. To observe him at his work was to be convinced that here was a man who not only was master of his craft but loved it as well. His recent participation in the preliminary stages of cleaning the paintings in the Sargent Gallery was highly complimented by the Boston Art Commission.

## Early Jesuit Missions in Paraguay

AN extremely rare little book, *Litterae Annuae Provinciae Paraquariae* [**D.276.34], printed at Antwerp by John Meurs in 1636, represents a valuable source for the history of Jesuit missions in South America. It consists of letters sent to Muzio Vitelleschi, General of the Society of Jesus, by Father Nicolás Durán, Jesuit Governor of Paraguay, and written in Latin by Father Jacques Rançonier. The volume is bound in a contemporary cover, with a coat-of-arms blind-tooled on the upper part, a phoenix on the lower. According to a manuscript note on the title-page, the volume once belonged to a Princess Piccolomini — a proud name in seventeenth-century history, and also that of the Jesuit General who followed Vitelleschi's successor.

Muzio Vitelleschi was General of the Society from 1615 to 1645. A member of a distinguished family, he was also a scholar, and had been Rector of the Collegium Maximum in Naples. In 1623 he sent Father Nicolás Durán Mastrillo, who became known among the Indians as Father Durán, to be Governor of the province then covered by the name of Paraguay. This little book comprises the latter's reports for

the years 1626 and 1627. Father Jacques Rançonier, who penned them in Latin, is designated on the title-page as "Belga" because, although a native of Bourgogne, he lived in Flanders. In 1625 he was sent to Paraguay, where, five years after the period covered in the relations, he was himself to accomplish heroic missionary work for the Itatine Indians, among whom he lived and died. A French translation of the *Litterae Annuae* was printed at Paris in 1638. It has been suggested that the Latin version was itself a translation of an Italian volume by Father Mastrillo published in 1627.

The letters give a vivid account of the conversion of the Indians of Paraguay and the establishment and rule of the numerous Christian Indian settlements known as "Reductions." The writer contributes many homely details of the life, the hardships, and the struggles among these neophytes. The Fathers encouraged agriculture, set up workshops for the weaving of cotton with which to clothe the naked converts, and cured the sick. But before the peaceful teaching came the danger and daring of the spiritual pursuit. Perhaps the greatest missionary achievement was the winning of Taioba, chief of a fierce tribe, who was baptized with his squaw and in whose wild territory the Fathers planted the "Reduction of the Archangels." **M. M.**

## Blake's Illustrations for the Book of Job

BLAKE'S great engravings for the Book of Job climaxed his career both as poet and artist. In these 22 plates, without words except for the slightly altered Biblical text in the borders, he achieved the final expression of the mystic vision which haunted both his poetical work and illustrations.

The Library's copy [*A.909.4], from the collection of George Mason La Monte, is in the final proof state, on India paper, and contains Blake's name as both artist and publisher. The plates are in excellent condition, and the original label is mounted on the page preceding the frontispiece.

From 1810 until 1818 Blake, like Job, suffered an interval of torment; he lived in obscurity and poverty, all but friendless. But that dark period produced in him a profound insight into the Biblical story which he interpreted afresh. In 1820, or earlier, he finally put it into concrete form in a series of 21 water color drawings for Thomas Butts. Later he made another set for his new friend, the young artist John Linnell, who proposed that Blake engrave the designs. In March 1823 they drew up an agreement most generous to Blake whereby he was to receive £5 for each plate and £100 more from the profits of their sale. The project occupied him for about three years, the book achieving final form between November 1825 and February 1826.

The genius of the engraver was practically unrecognized in his own time. He and Linnell sold copies only sporadically. Moreover, the content has just gradually come to light; it was not fully revealed until the publication of Wicksteed's *Blake's Vision of the Book of Job* in 1910. According to Wicksteed, "Blake was burning with a great message which he could not leave unuttered, even though he found his contemporaries almost entirely unready for it. He seems, therefore, to have deliberately chosen to hide it in a precious casket, even at the risk of this remaining for ever locked." Every feature of the designs is calculated to fit a symbolic scheme; the prominence of the left or right foot, for example, is significant, and so is the arrangement of the figures. Jehovah and Satan resemble Job in certain of the engravings, representing the man's indwelling Good and Evil powers. From such discoveries the hidden meaning, far different from that of the original story, may be pieced out. In a word, Blake's version is that Job's regeneration comes through subjection of self to humanity, in every aspect of which deity is revealed. **J. E.**

## A London Edition of Proclus and Ptolemy

AS a recent addition to the Bowditch Collection of astronomical books, a volume containing Proclus's *Sphaera* and Ptolemy's *De Hypothesibus Planetarum* [**E.197.60], edited and trans-

lated by John Bainbridge and printed in London in 1620, is valuable both for its great rarity and for its historical interest. It is a small quarto printed in two columns, the Greek on the left, the Latin translation on the right. Each treatise is illustrated with eight diagrams of spheres. The dedication is addressed to William, Earl of Pembroke, at the time Chancellor of Oxford.

The *Sphaera* is nominally by the Byzantine philosopher Proclus, who was known as "Diadochus" or "successor" because he succeeded Syrianus in Athens. But, as Bainbridge explains in his preface, by right it belongs to "the most noble geometer and astronomer" Geminus, from whose *Introduction to Phenomena* Proclus made excerpts. The ancient text explains the circles of the spherical universe, the five climatic zones of the globe, the signs of the zodiac, and so on. It was printed for the first time by Aldus at Venice in 1499. Bainbridge, according to his statement, made his Latin translation from two manuscripts.

His edition of Ptolemy's treatise on the motion of the spheres is more important, as it is the first printed version of this exposition by the most famous astronomer of antiquity. The book is a brief abstract of the theory which Ptolemy discussed at greater length in the work popularly known as the *Almageste*. He begins with the movement of the whole cosmos, "because that is the first of all and carries all other movements with it." Then he explains the system of circular planetary motion, and applies his theory to the sun, the moon, and the different planets. Following the *Hypothesis*, Bainbridge included in his volume Ptolemy's *Canon Regnorum* or chronological list of kings, made to facilitate astronomical computations. Here also he worked from manuscripts, remarking in his preface that he was bringing the treatise to light for the first time after fifteen hundred years.

Bainbridge, born in 1582 in Leicestershire, was a physician and a noted scientist, the first incumbent of the Savile Professorship at Oxford, and author of *An Astronomical Description of the Comet of 1618*, also in the Bowditch Collection. He died in 1643. **M. M.**

## Two Jean de Tournes Imprints

*L'ART POËTIQUE* [**G.409.163], by Jaques Peletier, 1555, is of typographical interest as an early product of the press of Jean de Tournes of Lyon, who set up shop in 1542. Although the firm had a long and distinguished history thereafter, there is a freshness and brilliance to its first volumes which faded as the house passed through the tribulations which the counter-reformation enforced upon its free-thinking proprietors.

Sixteenth-century Lyon was a center of French cultural activity. The Rue Mercière, like the Rue St. Jacques in Paris, was crowded with printers — men of learning as well as skill, who welcomed to their shops the native scholars whose writings, along with the classics and contemporary Italian works, were growing in popularity. In this milieu the first Jean de Tournes soon gained an enviable position: witness his appointment in 1559 as printer to the king.

Jean I used chiefly roman and italic characters, very little Greek or the *civilité* types then in fashion, and no gothic. In the *Art Poëtique* we find a graceful italic font which was designed that year for the same author's *Dialogue de l'Ortografe*, including the special characters which his individual system of spelling required. The book is an exposition of the history, nature, and forms of poetry, concluding with samples by the author.

Interestingly enough, another de Tournes imprint which the Library recently bought contains the same arabesque border on the title-page and likewise a tailpiece with the printer's anagram, Son Art en Dieu (Ian de Tournes). This octavo, *Figures du Nouveau Testament* [**G.401.62], 1559, is a late edition of the series of Biblical scenes first published in the New Testament of 1553. Much of the firm's glory rests upon the talent of the artist Bernard Salomon, who worked only for Jean de Tournes and who could encompass whole armies in a woodcut four times the size of a postage stamp. In the animated Apocalyptic scenes of the New Testament he imbued the tiny figures with vigor and mannered grace.

Beneath each of the 96 cuts is a six-line verse by Charles Fonteine, who dedicated the volume to Princesse Marguerite, Duchesse de Berri. The cuts must have enjoyed great popularity, since they were used repeatedly, with verses in French, German, Dutch or Italian. Many appeared here for the twelfth or thirteenth time. J. E.

## Of the Citie of God

SAINT AUGUSTINE'S *De Civitate Dei* is well represented in the Library; indeed, one of its finest manuscipts is a fifteenth-century illuminated codex of this work. The Library possesses also a printed edition of 1489, as well as the folio published by Froben in 1522, the first edition with commentaries by Johannes Lodovicus Vives. But since it has lacked till now the first English version of the great apologia, the acquisition of John Healy's translation, *Of the Citie of God,* is particularly welcome. The big volume of 945 pages [**G.400.45] was printed in London in 1610.

The book begins with a greeting from Henry VIII to the commentator Vives, who had dedicated the 1522 edition to the English king. Henry had published his treatise *The Assertion of the Seven Sacraments* — a skillful defense of orthodoxy against Luther's tract *The Babylonian Captivity of the Church* — in 1521, and earned by it the title of "Defender of the Faith," still held by English kings. "You and Saint Augustine's point and purpose in writing," reads Vives's enthusiastic dedication, "seems almost to intend and attaine the same end." Henry was so delighted with the Spaniard's tribute that he called him to the English court and entrusted him with the education of the Princess Mary. Unfortunately Vives openly disapproved of the King's divorce, whereupon he was arrested. After six months in prison, he left England.

Vives's commentaries are stimulating even today: certainly they are learned, abounding in quotations from classic authors as well as from Origen, Eusebius, Tertullian, Lactantius, Saint Jerome, and other Patristic writers.

M. M.

## The Infinitely Small

AN important addition to the Library's collection of old mathematical books is the *Analyse des Infiniment Petits* [**E.191.47] by the Marquis de L'Hôpital — the first text-book on the differential calculus, printed in Paris in 1696. It is a large quarto volume of 181 pages, in the original calf binding, illustrated with eleven folded plates of diagrams. The interest of the Library's copy is greatly enhanced by the large number of marginal notes written by a contemporary mathematician. These notes especially should attract investigation by a student.

In 1684 Leibnitz had introduced to the scientific world the principle of the differential calculus, which was further developed by the brothers Jacques and Jean Bernoulli. The latter became the teacher of the young Marquis de L'Hôpital, who had given up a military career in order to devote himself to mathematics. The former cavalry officer popularized the new theories through his clear and accessible text-book.

In his preface the author reviewed briefly the contributions of Descartes and Pascal, and other contemporary mathematicians like Fermat, Barrow, Huygens and Hudde. He paid tribute to Newton, who "had also found something like the differential calculus": de L'Hôpital, however, considered the method of Leibnitz easier and quicker, besides being "a marvellous help in many situations." The *Analyse* went through two more editions, and was translated into English and Latin. The Marquis died in 1704, at the age of forty-three. M. M.

# A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

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|---|---|---|
| *Agriculture* | *Fiction* | *Music* |
| *Amusements. Sports* | *Fine Arts* | *Navigation. Aviation* |
| *Associations. Clubs* | *Folk-lore* | *Periodicals* |
| *Bibliography. Libraries* | *Geography. Stamps* | *Philosophy. Ethics* |
| *Biography* | *History* | *Poetry* |
| *Business* | *Journalism. Broadcasting* | *Politics & Government* |
| *Children's Books* | *Language* | *Psychology* |
| *Domestic Science* | *Law* | *Religion. Theology* |
| *Drama. Stage* | *Local History* | *Science* |
| *Economics* | *Manners & Customs* | *Sociology* |
| *Education* | *Medicine. Hygiene* | *Technology* |
| *Essays. Literature* | *Military Science* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture

### *Farm and Forest*

Baer, Urban. Farmers of tomorrow. Sparta, Wisconsin, Monroe Pub. Co. 1939.
9338.173A103

Highstone, H. A. Practical farming for beginners. Harper. 1940.

Massingham, Harold John. A countryman's journal. Chapman & Hall. [1939.]

Maughan, William. A guide to forestry activities in North Carolina, South Carolina, and Tennessee. [Durham, N. C., Society of American Foresters.] 1939.

Snapp, Roscoe Raymond. Beef cattle; their feeding and management in the corn belt states. Wiley. 1939.

### *Gardens*

Cran, Marion Dudley. Gardens of character. Macmillan. 1940.

Macself, Albert James. Hardy perennials. London, Butterworth. [1932.]

## Amusements. Sports

Baumer, William H. Sports as taught and played at West Point. Harrisburg, Pa., Military Service Pub. Co. [1939.]

Cromwell, Dean B. The pole vault. Indianapolis, International Sports. [1939.]

— The shot put. Indianapolis, International Sports. 1939.

Depew, Arthur M. The Cokesbury game book. Nashville, Cokesbury Press. [1939.]

Gardner, Horace John. Happy birthday to you! complete party programs for every age. Lippincott. [1939.]

Gillespie, Stirling. Cellulose safari; filming big game from Cape to Cairo. London, Blackie. [1939.]

Hedges, Sidney G. More indoor and community games. New York, Fireside Press. 1939.

Hunt, Terry. Exercise and keep fit. Prentice-Hall. 1940.

Jourdet, Lon W. Modern basketball. Philadelphia, Saunders. 1939.

Martin, George Washington. Modern camping guide. Appleton-Century. 1940.

Peterson, Edwin Lewis. No life so happy. Dodd, Mead. 1940.
Happy adventures in trout fishing.

Stafford, George T. Sports for the handicapped. Prentice-Hall. 1939.

## Associations. Clubs

Knoop, Douglas, and G. P. Jones. The Scottish mason and the mason word. Manchester Univ. 1939.

Waldo, Edna La Moore. Leadership for today's clubwoman. Rugby House Pub. Co. 1939

## Bibliography. Libraries

Bibliographic index, The. 1939. Wilson. B.H.191.45

Blum, André. The origins of printing and engraving. Scribner. 1940.
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# More Books

The Bulletin of the Boston Public Library

OCTOBER, 1940

## The Lives of the American Pirates

IN the eyes of the first American colonists the pirate captain and his crew were as commonplace a spectacle as the minister in his black gown or the presiding magistrate in his wig. Few sailors or fishermen ever completed a voyage without sighting a pirate vessel, and even the people of the towns recognized the freebooters when they came swaggering ashore to spend their loot. Although there were occasional raids along the coast in the early days of the settlements, the heyday of the colonial pirates came at the end of the seventeenth and the first part of the eighteenth centuries. Royal officials often granted commissions to "privateers," shutting their eyes to the real nature of the enterprises; pirate ships outfitted openly at Boston, Charleston, and New York; and in more than one community retired members of the profession lived safely on their hoarded plunder. In the larger towns the trial of a known pirate was a social event and his subsequent hanging from the public gallows an excuse for widespread merrymaking. Indeed, there was scarcely anyone on all the Atlantic coast who could live unaware of this "Generation of Sea Monsters," as Cotton Mather publicly named them.

It is not surprising, then, that envious land-dwellers should write about their adventures or even that former pirates should recall with obvious longing their more active days. Bulky histories were compiled, full of accounts of fierce raids and sea-battles and containing detailed biographies of the most notorious leaders. The proceedings at Admiralty trials were printed in full and the sermons preached at hangings carefully recorded. Critics have complained that such interest in the harrowing lives and deaths of convicted criminals shows a morbid curiosity; but there is a robustness about these tales that makes them refreshing even today, and suggests a source for the novels of both Fielding and Smollett.

Like many of the older New England institutions, the Boston Public Library has an extensive selection of this pirate literature. A number of the volumes were part of Benjamin P. Hunt's collection of books and manuscripts relating to the West Indies. Others came with the famous

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historical library of Thomas Prince; and a few were among the books of John Allen Lewis, a noted collector of Americana. During the past year the Library has acquired several important items, although it still lacks an example of the rare broadsides circulated at hangings, as well as one of the great histories — *The Four Voyages of Captain Roberts,* printed at London in 1726. Aside from the published works, the collection also includes original letters and documents containing neglected details and supplementing the historical accounts. These, too, have been enriched lately by the acquisition of a pirate's confession and other legal papers.

## The Brotherhood of the Coast

THE colony of Massachusetts Bay had been settled little more than two years when Dixie Bull, an English trader, first began plundering small vessels off the coast and even attacking the northern settlements. The authorities fitted out several armed pinnaces to go against him, but he got safely away, contemporary sources differing as to whether he joined the French or escaped to England. Governor John Winthrop records in his journal that "it was agreed to send his bark with twenty men to join those of Piscataquack, for the taking of said pirates," but the best account of Bull's escapade appears in the *Memoirs* of Captain Roger Clap of Dorchester. These reminiscences, handed down in the captain's family, remained in manuscript until 1731, when Thomas Prince, working on his *Annals of New-England,* became interested in them and prepared them for publication. Strangely enough, there is no copy of the first edition of the *Memoirs* among Prince's own books; the earliest copy in the collection is of the second edition of 1766. The old settler's account is apparently based on what he heard from the men pressed into service by the pirate, and he reported that during their stay "they were filled with such Fear and Horror, that they were afraid of the very Rattling of the Ropes."

No more pirates troubled the New England waters for nearly fifty years; but the rich booty of the West Indies attracted adventurous seamen of all nations. The declining power of Spain was not sufficient to protect her colonial cities or rich treasure fleet, and the islands swarmed with reckless men who lived only to prey on her commerce. In the middle of the seventeenth century, Spanish soldiers had destroyed a French colony at Hispaniola and the homeless settlers had organized themselves into roving bands intent on plundering their enemy. In time they were joined by scores of footloose adventurers, both gentlemen explorers and cut-throats from the great European cities. The island of Tortuga remained under French rule, and there "The Brotherhood of the Coast" had their headquarters and met to divide their spoils. Not

true pirates, since they restricted their pillaging to Spanish possessions, they were known as "buccaneers" from the "boucans" or iron frames on which they grilled their meat. Growing more powerful each year, the bands frequently united for special forays, and the leadership passed from the French settlers to the great English captains, who appear to have acted with the full knowledge and approval of their government. The chief contemporary chronicler of their exploits was a Frenchman, Alexandre Oliver Esquemeling of Honfleur, who was fortunate enough to sail under the great Sir Henry Morgan himself. Esquemeling, who had left France in 1666 as an apprentice to the French West India company, was finally given his freedom in exchange for a note of £100, but could find no way to repay it except by becoming a barber surgeon among the pirates. Joining Morgan's company, he served under him through the attack on Porto Bello and the burning of old Panama, and was among those who witnessed the captain's desertion of his company and his departure with the spoils.

Esquemeling's narrative, *De Americaensche Zee-Rovers,* first appeared at Amsterdam in 1678, where the former pirate was preparing to take his examinations as a state surgeon. Today the small volume is extremely rare, although not so scarce as when Wilhelm Müller, the great Dutch authority on American books, declared he had seen but two copies of it in all his years of work. The Library's volume is one of the finest items in the Hunt Collection. Esquemeling opens his history with a description of his life at Tortuga and his decision to join the buccaneers. Drawing on the tales of his shipmates, he reports the exploits of the first French pirates — Pierre Le Grand, who saved his treasure and returned to Normandy, and his bloodthirsty successors, Lolonois, Rock Brasiliano, and Bartholomew Portuguese. When he came to write of Morgan's methods, his inhuman stratagems and barbarous tortures, he relied entirely on his own observations, but later research has shown that he did not exaggerate his leader's ferocity. The volume is illustrated with realistic woodcuts of each of the four early pirates and the elegant Morgan himself, all posed against scenes of plunder and battle. It contains as well several fine views and maps of the defenseless cities of the Isthmus.

The work, which was the prototype of innumerable stories of adventure and fantastic deeds and actually stimulated the twin careers of privateering and piracy, was so popular that it was translated into German in 1679, into Spanish in 1681, and into English in 1684. During the past year the Library has acquired an unusually handsome copy of the last version — *The Bucaniers of America* — still in the original calf binding and containing contemporary manuscript notes. The English translator, who does not give his name, declared in the preface that the volume was invaluable for the information that it contained on the life and exploits of the buccaneers and particularly for the way in which it showed

the valor of the English, "who have seemed to act beyond mortal men in America." By the time of the book's publication, Morgan had been tried and acquitted for his activities at Panama and had been appointed lieutenant governor of Jamaica. He naturally resented this disclosure of his past, and sued William Crooke, the publisher, for £200 and a public apology. It is rumored that his principal objection was not to the accounts of his fiendish cruelty but the reference to his Welsh ancestry.

Crooke was apparently not daunted by his legal difficulties and in the same year published a companion volume containing the adventures of the English buccaneers who followed Morgan. Entitled *The Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharpe,* it describes an expedition which equalled anything the great captain had attempted. Sharpe was one of the leaders of a party of English freebooters who had exhausted the possibilities of the east coast and who intended to cross the Isthmus and attack the rebuilt city of Panama. After days of privation and hunger they reached it, only to find a Spanish warship riding in the harbor. In some unexplained fashion, the pirates captured the large vessel and made off with their prize, sailing south along the Chilean shore. Unfortunately the whole coast armed against the English, and Sharpe, now in complete command, found nothing to plunder but the off-shore islands. He finally sailed directly south, missed the Straits of Magellan, and rounded the Horn, the first English navigator to circle the dangerous cape. Both William Dampier, the celebrated buccaneer and naturalist, and Lionel Wafer, who combined a knowledge of surgery with his piratical accomplishments, had left Jamaica with the expedition but had turned back before the voyage was completed. After their return to England, they too published accounts of their adventures; the Library has Wafer's *New Voyage and Description of . . . America,* 1699, with several copper-plate engravings.

## The Confession of Thomas Pound

THOMAS POUND, who for one brief voyage harried the busy shipping off the Massachusetts coast, is an enigmatic figure among the gentlemen who spoke frankly of "sailing on the account." According to the existing documents, he attacked and took four vessels in the space of two months, was himself captured by the armed sloop *Mary* of Boston, was tried and convicted of piracy, and was sent to England with the sentence still hanging over him. The case was never pushed, the pirate was lost sight of, and several years later Thomas Pound's name appeared on the commissioned list of the Royal Navy.

Pound is first mentioned in the Massachusetts records shortly after the arrival of Sir Edmund Andros in 1686. On May 27, 1687, the new

royal official issued an order appointing him pilot of the government frigate *Rose* and ordered him eastward to Penobscot to clear the coast of privateers. In the next two years Pound took the vessel to St. Croix and Cape Sable on several expeditions. He was apparently well known to the governor and had been for several years in his employ when the people of New England rose against the royal authority and demanded the restoration of their charter. Pound undoubtedly sympathized with the governor and was further enraged when the colonists seized the frigate. Sir Edmund, who attempted to escape to Rhode Island, was captured on August 5, 1689, and three days later Thomas Pound set out on his single piratical adventure. It seems probable that the two events were connected; John Henry Edmonds, who wrote a biography of Pound, suggests that the whole voyage was merely a plot to free the *Rose* from the colonists by forcing her to go in pursuit of the "pirates." Once in possession of the armed galley, Pound may have intended to sail south, rescue Andros, and eventually join James and others of the royal party in France.

Whatever his motives, they have been forgotten, and all that remains is the factual depositions of his trial. Many of these are now in the Massachusetts Archives and were published in Mr. Edmonds's account. Pound's own deposition, however, became separated from the others, and evidently Mr. Edmonds never saw the original, but used the text as printed in the *New England Historical and Genealogical Register* for July 1891. During the past year, the Library has acquired the document, written in the hand of a clerk but signed by Thomas Pound, the pirate. It consists of three pages in manuscript taken down by Isaac Addington before the governor and magistrates on October 19, 1689, the day before the formal opening of Pound's trial for piracy.

According to the deponent, he and twelve others went off from Boston in a Bermuda boat owned by Thomas Hawkins, "haveing agreed and combined together, to take the first Vessell they should come up withall and go away to the West Indies to make a Voyage against the French." Passing a sloop from Nantasket, they made ready to attack it, but, losing their courage, decided to purchase eight pennyworth of mackerel. They next boarded a ketch from Salem, put her crew in their boat and sailed to Casco, where they persuaded seven men from the garrison to join them. With reinforcements, they captured a sloop from Piscataqua, shifted into it, and sailed down "Martyn's Vineyard Sound." Their next venture, a brigantine from Newbury, netted them "Eighteen halfe barrells of Flower, two hogsheads of Sugar, and one hogshead of Rhum, and three small Armes." When unfavorable winds carried them as far south as the York River they picked up two Englishmen and a negro — but promptly sold the latter as soon as they returned to New England. Back near Cape Cod again, they took a sloop from Pennsylvania,

but let her go because she had no pork on board. Their last prize was a New London vessel, out of which they took "thirty-nine barrells of Pork and Beife, Seven firkins of Butter, Thirteen Cheeses, three barrells of Indian Corn and Eight bushels of Pease."

In this long deposition of Pound's there is no mention of Andros, the *Rose,* or the troubled times of the Revolution. With all their plundering, however, the "pirates" seem to have taken little spoil, and to have made no effort to turn toward the Spanish Main or even to set out in pursuit of the French. The Grand Jury, which was summoned as soon as the *Mary* returned to Boston with her captives, rendered several indictments for piracy and murder; Pound, Hawkins, and the others were found guilty and the day of execution was set for Monday, January 27, 1689/90. By that time, however, both the leaders had been reprieved and only "one Johnston, the limping privateer" was hanged. When the *Rose* sailed for England on April 20, 1690, she carried Pound and Hawkins with her, though an unremitted sentence still hung over the former.

Once in England, Pound seems to have lost his piratical inclinations. At loose ends, he turned his colonial experience to advantage and drew up a map of the New England coast with an enlarged inset of Boston Harbor. Apparently he had not forgotten his past completely, for out of all the wharves that lined the city's waterfront he chose to draw only the one leading from the tavern where his company had agreed upon their hazardous adventure. The map was dedicated to Charles Gerard, first Earl of Macclesfield, who is believed to have been instrumental in getting the former pirate his captaincy in the navy. Pound commanded the frigate *Sally Rose* for four years and the *Dover Prize* for three, even coming to America again in 1697 to serve on the Virginia Station under his old employer Andros.

## Captain Kidd, an Amateur

OF all the pirates of this period none had a more terrifying reputation than Captain William Kidd of New York. He was the hero of countless apocryphal tales, the theme of street ballads, and a threat to hold over children. Yet the story of his adventures is exceedingly brief, his misdeeds were slight in comparison with those of his contemporaries, Tew and Avery, and a strong suspicion exists that he was not a pirate at all, but the victim of politics.

In 1695 the East India Company complained of the attacks on its defenseless merchantmen and demanded that a war ship be dispatched to break up the gangs that had their headquarters in the Red Sea and the Indian Ocean. It was decided, however, to arm a privateer, and at the suggestion of Lord Bellomont, recently appointed governor of New

# BUCANIERS
OF
# AMERICA:
Or, a true
# ACCOUNT
OF THE
## Moſt remarkable Aſſaults
Committed of late years upon the Coaſts of
## The West-Indies,
By the Bucaniers of *Jamaica* and *Tortuga*,
Both *ENGLISH* and *FRENCH*.

Wherein are contained more eſpecially,
The unparallel'd Exploits of Sir *Henry Morgan*, our Engliſh *Jamaican* Hero, who ſack'd *Puerto Vélo*, burnt *Panama*, &c.

Written originally in *Dutch*, by *John Eſquemeling*, one of the *Bucaniers*, who was preſent at thoſe Tragedies; and thence tranſlated into *Spaniſh*, by *Alonſo de Bonne-maiſon*, Doctor of Phyſick, and Practitioner at *Amſterdam*.

Now faithfully rendred into *Engliſh*.

*LONDON:*
Printed for *William Crooke*, at the Green Dragon without *Temple-bar*. 1684.

*Title-page of Esquemeling's "Bucaniers of America." London 1684*
*Facsimile in Original Size*

England and New York, the command was given to William Kidd, then a respectable sea-captain. Backed by Bellomont himself and four English peers who insisted that their names should not appear in the transaction, Kidd secured a vessel, the *Adventure Galley,* and two commissions, one to operate against the French and another to be used against certain specified pirates. Unfortunately no provision was made for paying either the captain or the crew, as it was expected that the prizes they took would be sufficient — an oversight which led to all Kidd's difficulties. He had been gone about two years when the first exaggerated reports of his adventures filtered back to England. It was rumored that he had now turned pirate himself, that he had attacked a rich Armenian vessel, the *Quedagh Merchant,* and that he consorted with notorious pirates off the coast of Madagascar. Even today the truth about his voyage is not known, but, as one of his biographers says, "the Kidd of history is but the shadow of the Kidd of legend . . . at worst he was but a mere milk-and-water amateur."

Even before Kidd appeared openly in American waters in the *Quedagh Merchant,* the order for his arrest was in the hands of the colonial governors. He knew that a squadron was in search of him and decided to leave his rich prize at Hispaniola. Edging into New England shore, he made plans to establish his innocence, and sent Emmot, an old friend, to interview Bellomont. The governor's answer, holding out hopes of supporting witnesses and an acquittal, has been for some time in the Library's collection of manuscripts and suggests that the official was doing all he could to inveigle Kidd into Boston and thus clear his own reputation. Writing on June 19, 1699, he said that it had never been his custom to grant pardons, but implied that there might be a possibility in this particular instance. He professed to believe that Kidd had not exceeded his commission, and that his mutinous crew were responsible for whatever piracies had occurred. "I make noe Manner of Doubt," he wrote, "but to obtain y^e^ King's Pardon for you and those few Men you have Left, whoe I understande have been faithfull to you, and refused as well as you to dishonour y^e^ Commission you had from England. I assure you, on my word and Honour, I will performe nicely what I have now promised."

Kidd, delaying long enough to bury some of his spoils, accepted these reassurances, sailed into Boston Harbor, and landed on July 2, 1699. When his story was heard by the governor and council his statements were so confused and contradictory that he was sent to England for a formal trial. On his arrival he was first privately examined by the Admiralty Board and in March 1701 by a committee from the House of Commons. Here it was at once evident that the latter body was not interested in convicting Kidd of piracy but in implicating Bellomont and the four peers, now known to have been the Duke of Shrewsbury, Lord Somers,

the Earl of Orford, and the Earl of Romney. Had Kidd supplied the necessary proof, it is entirely possible he would have been pardoned.

A little pamphlet published anonymously at this time by a Dr. John Mitchell sets forth the machinations of the Parliamentary committee and their real purpose in conducting the hearing. Entitled *A Full Account of the Proceedings in Relation to Captain Kidd,* the volume consists of two letters written to a kinsman of the Earl of Bellomont's, one on December 21, 1699, and the other after the conclusion of the Parliamentary proceedings, April 24, 1701. Dr. Mitchell reports that Kidd would not make any incriminating statements, that the four Lords "sat still throughout the whole Enquiry; and were so intirely passive, you would have thought they had not been Concern'd in the Consequence," and that the committee was finally forced to turn Kidd over for trial in the regular court. He ends his epistle with the triumphant reflection, "And let you and me rejoyce, that the Integrity, Virtue and Honour of our Friend the E. of Bellomont, remains Entire and Bright, after all these fiery Trials."

The proceedings, which opened at the Old Bailey on May 8, 1701, were the sensation of all England. The evidence collected at the two-day hearing was carefully recorded and in deference to the public interest was straightway published by J. Nutt of Stationers' Hall as *The Arraignment, Tryal and Condemnation of Captain William Kidd for Murther and Piracy.* The work, of which the Library has one of the few American copies, records the testimony offered in reply to each of the six indictments brought against Kidd. He was first examined for the murder of William Moore, one of his men, and convicted on the evidence of two of his former sailors, who had abandoned the ship and returned to London. Sentenced on this count, he was tried five additional times for piracy and convicted in each case. The only defense he could make was to point out that among the papers taken from him were two French passes belonging to the ships he had attacked and indicating that he had not exceeded his commission. As these identical passes were found two hundred years later in the Public Record Office, there is some support for the theory that he was unjustly convicted to protect his more aristocratic backers.

A condemned pirate, Kidd was hung in chains at Execution Dock on May 23, 1701; but the treasure trove he was supposed to have buried when he went to face Bellomont has never been located. Even today optimistic searchers believe it is somewhere on the New England coast.

## Money Brought into New England

THE enormous expense of bringing Kidd to trial in England and the uproar caused by the proceedings led to a revision of the piracy laws and the creation of independent admiralty courts in the colonies.

The first prisoner under the new system was Captain John Quelch of London, tried and convicted at Boston in June 1704.

The sessions aroused great popular interest and the evidence was printed almost as fast as it was recorded. *The Arraignment, Tryal and Condemnation of John Quelch* appeared at Boston that very year and at London in 1705, the Library owning a copy of the second edition. It lists the nine counts for which the pirate captain and his men were indicted and gives the complete testimony in each instance. Quelch, one of the crew of the privateer *Charles,* owned by Samuel Plowman of Marblehead, was accused primarily of having taken advantage of his captain's illness to seize the command for himself. With the mutinous sailors supporting him, he hoisted a pirate flag and set off toward the Brazilian coast, where he captured eight Portuguese vessels. Making no attempt to conceal his rich prizes, he sailed back to New England, came openly into Marblehead Harbor, and paid off his crew. A week later, however, he was in jail, his fellow-pirates were collected and locked up beside him, and his plunder was in the hands of the magistrates. Testifying against Quelch at the trial were three of his former sailors, Mathew Pimer, John Clifford, and James Parrot, who had accepted the "Queen's Mercy." They replied individually to the nine charges, describing the Portuguese vessels and identifying the loot Quelch had taken from them. In further support of the Queen's cause, the clerk was ordered to bring into court "several long Spada's, a Portuguise Ensign, and two skins full of Sugar"; then the treasurer, assisted by his deputy, dragged in a bag of gold taken from the *Charles,* and as a final exotic touch, "a Baptisted Negro, his name Joachim, that had lived with a Portuguise" was produced.

Against this overwhelming evidence, James Menzies, Quelch's counsel, could only offer the suggestion that the gold was Spanish and quibble over the interpretation of the new piracy law. It is no wonder that with the court-room appearing like "Portugal itself" Quelch was sentenced to be hanged, with twenty-one of his men as well. The pamphlet on the trial also includes Captain Plowman's commission as a privateer and several letters of warning sent out to the governors of the West Indian islands ordering them to apprehend the pirate.

In the ten days that were left to the pirates, they were subjected to the spiritual exhortations of all the ministers of Boston, "who used to move more than ordinary Endeavours to Instruct the Prisoners and bring them to Repentance." Quelch, however, when called upon for his "dying words" was still recalcitrant, and urged the spectators "to take care how they brought Money into New England to be hanged for it." In the final disposition of the treasure, a large share went to the judge, the attorney general, the lawyers, and even the executioner, and after a lapse of two years a portion was sent to England for "Her Majesty's Use." There is no indication that any of it was ever returned to the original Portuguese owners.

Like Quelch's treasure, the plunder of the pirate Samuel Bellamy was also added to the ill-gotten wealth of New England. Bellamy, who started his career as a wrecker in the West Indies, was considered the most brilliant of the pirates who operated between Carolina and New England, although a weakness for public speaking and his distinctly socialistic views gave him a reputation for eccentricity. In the spring of 1717, he had captured a fine London-built galley, the *Whidaw,* and was sailing it south with several other vessels from Placentia to Nantucket, when he was overtaken by a fierce gale. According to tradition, he had forced a captured whaling captain to act as pilot for his fleet, and the New Englander, taking advantage of the wind and rain, ran the leading vessel squarely upon a bar, now part of the mainland of Orleans. The *Whidaw,* following her course, drove ashore in the breakers near Wellfleet, and out of the two hundred and forty-six in the crew only two were saved. At dawn, the survivors, Thomas Davis, a young Welshman, and John Julian, a Cape Cod Indian, went at once to the nearest house and persuaded the owner, Samuel Harding, to help them with the salvage. It is generally believed that about £12,000 was aboard the *Whidaw* when the wreck occurred, and Mr. Harding's willingness to assist is easily understood. It is also recorded that by ten o'clock a large crowd of his neighbors had gathered, and when the justice of the district arrived the next morning there was no further wreckage in sight.

Governor Shute was likewise inspired by these rumors of a fabulous treasure, and immediately ordered Captain Cyprian Southack, the commander of the Province Galley, to the scene of the wreck to pick up all "money, bullion, treasure, goods and merchandise" that might be about. Southack started from Boston in a small boat, crossed the Cape by means of a natural canal at Orleans, and arrived in a short while on the beach at Wellfleet, but found no treasure. When he posted the governor's notice declaring that all salvage was to be surrendered to the crown, he met with no coöperation, and he was pained to notice that the Cape Codders received him in a very surly fashion. The experience must have rankled with him, for when his *Actual Survey of the Sea Coast from New York to the Island of Cape Briton* was published in 1757, it noted the location of the famous wreck.

Southack, aside from his achievements as a coast pilot and an Indian fighter, was one of the truly great cartographers of his day, and his *Survey,* recently acquired by the Library, is his best known work. Divided into four sheets, it shows the whole north Atlantic coast, with insets of the harbors of New York, Boston, Casco Bay, and Annapolis Royal. Next to the little-known cut between Eastham and Orleans he had inscribed, "The Place where I cam through with a Whale Boat being ordered by y$^{e}$ government to look for y$^{e}$ Pirate Ship Whido Bellame Command$^{r}$ cast away y$^{e}$ 26 of April 1717, where I buried One hundred and two Men Drowned."

In spite of the salvage secured by the Cape Codders, it is still believed that the bulk of the treasure went down with the *Whidaw*. As late as 1793, Levi Whitman of Wellfleet wrote, "At times to this day there are King William and Queen Mary's coppers picked up, and pieces of silver called cob money. The violence of the seas moves the sand upon the outer bar, so that at times the iron caboose of the ship at low ebbs has been seen."

## The Clergy Exhort the Pirates

ACCORDING to Cotton Mather the fate that overtook Bellamy and the others of his kind was a "Grievous Judgment of God," and he noted in his elaborate style that the "Strange Blast of Heaven" that pursued them was nowhere more evident than in New England, "where the prayers against them have Distinguishing Ardours."

The Reverend John Barnard of Marblehead was particularly vigorous in this work, and it was his preaching that moved the New England Robinson Crusoe, Philip Ashton, to publish his adventures. In the summer of 1722, Ned Low, who usually restricted his activities to the West Indies, made a sudden raid on the Massachusetts coast, capturing thirteen of the Marblehead vessels and impressing eight seamen. Among the latter was young Ashton, who, in spite of the ill-treatment he received, refused to sign the pirates' articles and escaped from their clutches in less than a year. On the Sunday after his return, Mr. Barnard chose to preach on "God's Ability to Save His People out of all their Dangers," which inspired the grateful young man to recite his experiences. The minister himself took them down, and the result of the collaboration, *An History of the Strange Adventures and Signal Deliverances of Mr. Philip Ashton,* was printed at Boston in 1725 and at London the next year. Today copies of either edition are very rare, but the Library is fortunate enough to possess an American one.

Ashton opens his narrative with an account of his capture and frankly admits his fear when he first saw the "mad, roaring crew" and their ferocious captain. Curiously enough, Low, who was a widower with one child, never insisted on the impressment of a married man, and this was the first question that he shouted at the terrified youth. It was March of the next year before Ashton, who had not been ashore all the while, persuaded the cooper to let him accompany a party going to fill the water casks. Once ashore, he hid in the thick underbrush until the pirates gave up the search and went back to their ship, leaving him alone on the uninhabited island. He describes at length the wild figs and vines that he found, and the deer, hogs, and ducks that he pursued. "Only the Goodness of God," he concluded, prevented him from eating

a type of poisonous apple, "which I often took up in my hands, and look'd upon, but had not the power to eat of; which if I had, it would have been present Death to me, as I was informed afterwards, tho' I knew not what it was." Unfortunately Ashton, not accustomed to a tropical diet, gradually became weaker and weaker, and only the arrival of a group of English settlers saved him. Preparing to seek shelter with them, he was almost captured by the pirates again, but came at last to the Bay of Honduras, where a ship from Salem was anchored. With this tale is a similar account of the adventures of Ashton's kinsman, Nicholas Merritt, also seized by Low's men.

The overthrow of the notorious John Philips by one of his forced men, John Fillmore of Wenham, was likewise a tale full of sound moral lessons. Phillips, who had been a ship's carpenter in Newfoundland, was cruising among the West Indies when he came up with the vessel on which Fillmore was a pilot. By a strange chance, the pirate William White was also from Wenham, and, remembering the skill of his fellow-townsman, had him pressed into service. Fillmore, never a signed man, almost immediately persuaded a number of other unwilling recruits to stage a mutiny. In the general melee that occurred Phillips himself was tossed overboard, the mate was struck down with an adze, and both the boatswain and the gunner were cut in two with the broad-axe. Only Archer, once a shipmate of the famous Blackbeard, and White were left alive in order that they might clear the forced men of any suspicion of piracy. They were brought to Boston, tried and convicted, and as a reward for his heroic conduct, Fillmore was given Phillips's gun, his silver-belted sword, and several other valuable trinkets.

The prisoners were allowed the conventional period in which to prepare their souls, and their instruction was undertaken by Cotton Mather, who by this time, as he says modestly, was "among the Pirates a little spoken of." The public sermon was preached on May 31, 1725, several days before their execution, on the text "Turn thou me, and I shall be turned," from Jeremiah XVI, 8. Mather, however, did not leave his duties there, but undertook as well a private conference with the two pirates on the subject of repentance. Both this conversation and the sermon were printed a few weeks after the execution by Nathaniel Belknap under the title *The Converted Sinner*. Besides the interesting biographical details, Mather also included in the volume an eye-witness account of the hanging, rejoicing "that these Poor Men . . . Dyed with such expressions of Repentance as were greatly to the Satisfaction of the Spectators."

The last of the great pirates of the eighteenth century was Captain William Fly, boatswain of the slaver *Elizabeth* of Bristol. Together with several kindred spirits, he surprised the captain in his cabin, hustled him on deck, and, giving him barely time to say, "Lord have mercy on my soul," slung him over the side. Fly was at once elected captain in

his stead and steered a course for the Carolinas. The stratagems of William Atkinson, forced to pilot the mutineers against his will, proved their undoing, however, and Fly and his fellow-pirates were brought in chains to Boston Harbor and landed on Great Brewster Island. No time was wasted in convicting them and they were sentenced to be hanged after a suitable interval for spiritual preparation.

On the last Sunday before the execution, Benjamin Colman, the pastor of the Brattle Street Church, was chosen to pronounce the final address, and the pirates were expected to march from the jail and fill the front pews. Fly alone continued the "bold and impenitent behavior" which he had shown at his trial and insisted he preferred to remain where he was. Colman nevertheless preached his sermon. With Fly's shipmates in front of him, he had a horrible example upon which to expatiate, and concluded on the impressive note, "I hold myself call'd at this time to warn our sea-faring friends, as my beloved Brethren, of their peculiar temptation and hazard. And I hope they will take the warning kindly, against those sins of the Sea which betray Mariners insensibly into the robberies of the wicked which destroy them." The sermon was printed in 1726 by John Phillips and Thomas Hancock, and Coleman inserted as an appendix an account of Fly's adventures, his trial, and his execution. It is in these few pages that Fly's triumphant progress to his hanging is recorded, the minister writing that the pirate "briskly and in a way of bravery jumpt up into the Cart, with a nosegay in his hand, bowing with much unconcern to the Spectators as he pass'd along."

## The Robberies and Murders of the Most Notorious Pirates

THE intermittent warfare between France and England that marked the advancing eighteenth century inevitably made piracy a more respectable calling, and as the privateer flourished the freebooter disappeared. A nostalgic glamor still hung over the profession, however, and as the buccaneers had found a truly great chronicler in Esquemeling, so now the pirates of a later day found one in Captain Charles Johnson. Nothing whatever is known about the man himself, although a naval officer of that name was ordered to search for Jamaican pirates in 1682. From casual references in his work, it appears that he not only knew a great deal about the pirates but may even have been one of them himself. It is generally believed that "Johnson" was only a pseudonym, and that, living quietly in England, the man was doing his best to conceal his identity. His *General History of the Robberies and Murders of the Most Notorious Pyrates* was first printed in London in 1724, and was so popular that three more editions were issued in the next two years. It was instantly translated into Dutch, German, and French.

In 1734 Johnson brought out an even more elaborate volume, entitled in brief *A General History of the Lives and Actions of the Most Famous Highwaymen, . . . To which is added a Genuine Account of the . . . Most Noted Pyrates.* It was a large folio, handsomely printed and "Adorn'd with the Effigies, and other material Transactions of the most remarkable Offenders, engraved on Copper-Plates." The work was reprinted at Birmingham in 1742, and the Library's copy belongs to that edition.

Like Esquemeling, Johnson has much to say of Morgan, "who distinguished himself in the Free-booting Way, as much as any of them that ever engaged in it"; but he is careful not to cast any slurs on the Welshman's ancestry. His work alone includes the lives of Avery, who robbed the Great Mogul and was in turn robbed by the merchants of Bideford, and of Teach, the notorious Blackbeard, who was accustomed to twist his whiskers "in small Tails . . . and turn them about his Ears." He even devotes a chapter to Mary Read and Anne Bonny, "the female pirates," and to the colonies established by the outlaws at Sierra Leone. For many years his tales were considered little more than entertaining fantasies, but as other accounts have been discovered he has been proved astonishingly reliable. In any case, he writes so freely and so gaily and includes such sprightly anecdotes that his history is the most readable of the lot.

These books and manuscripts have been placed on view in the Treasure Room of the Library. The printed volumes are especially alluring on account of the engravings with which they are so lavishly illustrated. At this period the pirate of fact approached most closely the pirate of fancy, and the artists delighted in showing their heroes armed with fiendish weapons and grimacing hideously at their victims.

ELIZABETH L. ADAMS

# Ten Books

**J'accuse!** By André Simone. Dial Press. 1940. 354 pp.

This is the inside story of the events which led up to the French *débâcle,* told by a Paris newspaperman who was on intimate terms with many cabinet ministers. Few people remember now that the first government of Daladier was formed the day after Hitler assumed power; and these seven years — with Daladier, Laval, Chautemps, Blum, Reynaud alternating at the helm — were a period of continual internal strife. The antagonism between the Fascist forces and the Socialists and Communists several times brought the country to the brink of civil war; and some of the most prominent leaders of the army, among them Marshal Pétain and General Weygand, openly sympathized with the reactionaries. The personal intrigues of politicians and their women friends overshadowed all other considerations. Corruption was rampant in the parliament and the press, and the secret police was riddled with Nazi agents and spies. The "200 families" sabotaged munitions production; the airplane output, for instance, was even lower during the war than before the outbreak of hostilities. At the same time manufacturers opposed the purchase of planes and tanks in the United States, insisting that the money be spent in France. The generals, with Gamelin as commander-in-chief, did nothing to enforce the necessary equipment of the army, or even the building of the fortifications which were to have extended from the main Maginot Line to the Channel. All this is, of course, more or less known today to readers of newspapers; the main interest of the book lies in the details — as, for example, when the author tells of the secret conferences between Laval and Mussolini about Abyssinia; the stock speculations of Georges Bonnet and the Munich pact; the conversations between Daladier and Chamberlain; and the private instructions of Bonnet to his German and Soviet ambassadors. "France was not beaten by Hitler," he concludes, "it was destroyed from within."

**Faith for Living.** By Lewis Mumford. Harcourt, Brace. 1940. 333 pp.

"The eruption of barbarism," Mr. Mumford writes, "has not merely shown that raw nature, gnawing at the heart of man, can encompass cruelties that rival the blind fury of the hurricane and the earthquake and the volcanic upheaval. Something else has been disclosed to our unwary eyes: the rottenness of our civilization itself." The book is concerned with exposing the causes of the universal decay, so as to prepare us for a swift renewal of our energies. There are three areas in which man has to recreate his ideals: the family, the land, and the self. One's individuality requires a healthier integration; contemplation and self-communion would promote poise and fortitude, and would quicken the imagination. Modern liberalism, idealist as well as pragmatic, has been slowly disintegrating, because it lost sight of the human personality. These and similar problems are discussed in nearly fifty short chapters, under such titles as "The Immaturity of the Mature," "The Evilness of Evil," "Life is Better than Utopia," and so on. Mr. Mumford writes with intense ardor; one wonders indeed how he is able to produce such an immense flow of words. Yet, admirable as his intentions are, this is an irritating book, in which it is difficult to separate essence from eloquence, and place one's finger on passages which really count. Mr. Mumford's apocalyptic view of civilization both in Europe and America may excuse the fervency of his tone; but one cannot help feeling that a cooler discussion would have been more fruitful.

**Airpower.** By Major Al Williams. Coward-McCann. 1940. 433 pp.

In 1936 Major Williams spent two months visiting the Continent and England, studying plane factories, air squadrons, and aeronautical research laboratories. Two years later, he made a similar trip in his own plane, flying over the current war zones and trying out many of the newest fighting ships, among them the famous Messerschmitt. His political

views are irrelevant; and more factual evidence to support his belief in the absolute supremacy of air power would be acceptable. Nevertheless, his analyses of modern aircraft methods are absorbingly interesting. For instance, he shows how, working at top speed for four years, German experts have constructed bombers faster than anything previously known, and, to protect them, the Messerschmitt *Me-110*, a twin-engined fighter capable of long flight and yet highly manoeuverable. It is accompanied by the single-seater *Me-109*, which Major Williams characterizes as "the finest airplane I have ever flown." The production figures are startling. In 1936, the Junkers plant at Dessau, employing automatic machinery often made by American concerns, was able to turn out ten to fifteen bombers on a twenty-four-hour schedule; in 1938, the main Messerschmitt factory alone was producing five fighters a day; and the author mentions half a dozen other models in progress. Concentrating on his own theories, he shows a tendency to ignore the defensive uses of seapower, and calls attention only in passing to the German skill in coordinating all services; but he makes a strong case for the development of an American air force under the supervision of specialists. (*H. McC.*)

**The Dream We Lost.** By Freda Utley. Day. 1940. 361 pp.

THE author of this bitter criticism of the Soviets was a member of the British Communist Party when she first visited Russia in 1927. Since her parents were among the earliest English Socialists, she imbibed radicalism from childhood and moved during her college years more and more to the Left. Then she married a Soviet official and, herself taking a position at the Marx-Engels Institute, lived for six years in Moscow. Her misgivings were awakened at once, yet she clung to her illusions. In her book she tries to picture how conditions degenerated increasingly into personal rule by Stalin. The collectivization of the land, accomplished by violence, cost millions of lives through an ensuing famine. The small plots which the peasants have been allowed to cultivate for their own profit yield far more per acre than the collective farms; the produce, however, must be sold to the state at a low price. The situation of the industrial workers is hardly better. They are forbidden to leave work without permission, whereas they can be transferred at will from one province to another. The obligatory interior passport actually rivets workers to their jobs as much as peasants to their farms. Meanwhile, social inequalities have increased enormously. The party bureaucracy lives luxuriously, and the foremen, specialists, and technicians enjoy salaries several times larger than those of the ordinary workers. But the most intolerable aspect of Soviet life is the fear of the OGPU. The terror in Stalin's Russia is even worse than in Hitler's Germany. Indeed, the author's hatred of Stalin turns her almost into an apologist for Hitler. A conquest of Russia by Germany, and its establishment as "a dominion" of Germany, seems to her a desirable event, for the masses would at least profit by German efficiency. And so Miss Utley hopes for a negotiated peace, "even if this entails German hegemony over the continent of Europe" — which describes the full circle that she has traveled in these ten years.

**My Native Land.** By Anna Louise Strong. Viking. 1940. 299 pp.

RETURNED from twenty years of wars and revolutions in Europe, Miss Strong set out to explore her own country, beginning in California, her native state, and ending with a tour from coast to coast. Her deep interest is in the people of the United States — their relation to their government, and the ever-increasing influence of the government upon them; and her understanding of them, coupled with her real appreciation of the American landscape, gives life and color to her whole narrative. One must, of course, discount Miss Strong's known bias. To her the capitalist is always the persecutor, the working man the avenging hero; and she completely ignores the international aspect of some problems. But there is, even so, much sound truth in her accounts of labor struggles in California, among Steinbeck's Okies and the San Francisco trade unions; in Westwood,

Oregon, the first lumber town to organize a CIO union; and in Flint, Michigan, scene of the great sit-down strike of 1937. Everywhere she asked tradesmen, farmers, and CCC boys what they thought of the New Deal; she was often shocked to find that they did not think about it at all, or regarded it as a tool to be used for local ends. Nevertheless, she feels that for the first time in many years politics has become an interest of the common people, and that the strong new popular organizations, such as the Workers' Alliance and the Youth Congress, are ready to proceed independently, beyond "first-aid devices." (*H. McC.*)

**Suez and Panama.** By André Siegfried. Harcourt, Brace. 1940. 400 pp.

As M. Siegfried sees them, the two interoceanic canals are "the essential instruments of world unity," a unity achieved in the nineteenth century, but now in danger of disruption. As he points out, engineering is only about a third of the difficulty of constructing such a waterway. Geography, politics, and finance infinitely complicate the problem. Though the author approaches his study from all these angles, he is most successful in his portrait of Ferdinand de Lesseps, who played so prominent a part in the creation of both canals. Beginning with the triumphant moment when he obtained the Suez concession, M. Siegfried follows his career through his whirlwind campaign for shareholders and the diplomatic struggle over the canal itself. Ten years after the completion of Suez, the "Great Frenchman," then seventy-four, headed a company to cut a canal across the Isthmus of Panama. Here, however, he encountered public hostility, labor troubles, and, to cap it all, the terrible yellow fever as well. In 1889 the whole project crashed — chiefly for lack of support, though de Lesseps was often reckless. As is well known, it was several years before the United States decided to take over the enterprise; and the first ship went through only on August 3, 1914. Besides the historical fact, there is much useful information on trade routes, goods and traffic, and military problems. The story is told with less than M. Siegfried's usual brilliance; but the book is beyond question pertinent, at a time when both Panama and Suez are zones of vital strategic importance.

**Pilgrim's Way.** By John Buchan (Lord Tweedsmuir). Houghton Mifflin. 1940. 336 pp.

Lord Tweedsmuir, Governor-General of Canada at the time of his death last February, had shared the life of many different worlds during his sixty-four years. This autobiography, "an essay in recollection," describes events not as they were experienced at the moment but as they were rebuilt out of memory. His childhood days in Scotland, his youth at the universities of Glasgow and Oxford, and a later period spent in the study of law at London are sketched with a few broad strokes. With the same ease the author traces his public career, beginning with his work in South Africa as assistant secretary to Lord Milner from 1901 to 1903. His return to a London which had altered with the century, the World War upheaval, and his work in Parliament are all brought out clearly; and admirers of *Montrose* and *The Thirty-nine Steps* will enjoy his notes on his own writing and on the wide reading which formed its background. Such is his modesty, however, that the book seems less the story of one man's life than a panorama of changing times as seen through shrewd and philosophical eyes. His pen portraits of the men with whom he came in contact — Raymond Asquith, Hilaire Belloc, and T. E. Lawrence, to mention but a few — are penetrating but kindly. And there is a chapter of rare friendliness and charm on "My America," which shows how this country appeared to him. (*S. E. W.*)

**Rudyard Kipling.** By Edward Shanks. Doubleday, Doran. 1940. 267 pp.

Describing his book as "a study in literature and political ideas," Mr. Shanks makes a temperate and intelligent protest against the school of criticism which dismisses Kipling as an out-moded, jingoistic Tory. While he does not ignore the brassier "Tommy Atkins" verses, he tries rather to focus attention on the later, more English Kipling of "Cities and Thrones and Powers," "An Habita-

tion Enforced," and "They." The South African War was a turning point in the poet's life. Far from glorifying battle, his critic maintains, he was one of the few who understood what it might become; indeed, by naming him "the prophet of Empire in defeat," Mr. Shanks emphasizes the elegiac note which occurs so often in his writing, and which sounds with ominous force today. Neither was Kipling a fascist. When he spoke of "the strong man ruling alone," he meant not a dictator but an expert; in the "A.B.C." stories, for instance, the earth is run by an impartial board simply to ensure a minimum of government interference. Above all things he trusted in law, in loyalty, and in solid work; and while his style and his political outlook changed with the world about him, these beliefs remained fundamental. (*H. McC.*)

Engines of Democracy. By Roger Burlingame. Scribner. 1940. 606 pp.

In an earlier narrative, *March of the Iron Men,* Mr. Burlingame strove to show how invention shaped American history up to the end of the Civil War, when the people began to be drawn together into a new kind of whole. Now he describes modern technologies as they progress, under various social impulses, towards a final cohesion. Improved techniques in the manufacture of steel; the telephone and transatlantic cable; hydraulic and electric power; printing and sound recording; roads and means of transportation — all have developed to a point where many critics are ready to declare that the machine has conquered its makers. Mr. Burlingame refuses to subscribe to this "Frankenstein delusion." As he points out repeatedly, man has certain qualities which he cannot instil into machinery. "The machine, therefore, can never dominate him. Only his attitude toward it can hurt, hinder, or destroy his society." The social inventor must keep a jump ahead of the technician, that is all. Mr. Burlingame does not make very concrete suggestions as to how this is to be achieved; on the other hand, so detailed a chronicle of industrial advance, with the remarkably complete illustrations which accompany it, leaves little room for theorizing.

South of Yesterday. By Gregory Mason. Holt. 1940. 354 pp.

The author, now a professor at New York University, turned archeologist in 1916 when a magazine sent him to Yucatan to cover a revolution; after he had seen the ruins of Uxmal, he knew that he was to change the direction of his career. Since that time he has led eleven expeditions to Central America, organized by such scientific institutions as the Peabody Museum at Harvard, the Museum of the American Indian, and the Heye Foundation; but at the same time he has usually acted also as the representative of a large New York newspaper. This combination of journalism and science has characterized most of Dr. Mason's published work and is reflected also in his present book, making it both readable and sound. The narrative begins with an account of a flight over the jungles of Yucatan, finally locating, with very little gasoline left in the plane's tanks, the small bulges which were the remains of once great cities. Dr. Mason's expeditions have been very successful. He helped to discover twelve buried cities and was the first to gather information about the Taironas, who produced a wealth of the gold artifacts which so dazzled the Spanish conquerors. He has also established a definite connection between the ancient Taironas and the modern Kagaba Indians, suggesting a further cultural connection between the Taironas and the Mayas.

# Library Notes

## The Examining Committee for 1940

A CITY Ordinance provides that the Trustees of the Public Library of the City of Boston "shall annually appoint an Examining Committee of not less than five persons, not members of said Board, who together with one of said Board as Chairman, shall examine said Library and make to said Board a report of its condition." According to the Ordinance, the report of the Committee on the examination of the Library must be included in the Annual Report of the Trustees.

The Trustees have appointed the Examining Committee for 1940, and joined with it the President of the Library Board, Mr. Frank W. Buxton, as Chairman. The Committee has been divided into the following sub-committees:

*Administration and Finance*

Mr. David H. Howie, *Chairman*
Mr. John W. Lowes
Mr. James M. Hunnewell
Hon. Abraham E. Pinanski
Mrs. Arthur A. Shurcliff
Mr. Laurence Winship

*Books*

Mr. Charles E. Wyzanski, Jr., *Chairman*
Hon. Abraham K. Cohen
Mr. Frederick H. Nash
Mrs. Edward M. Pickman
Rev. Russell H. Stafford
Mr. Nathaniel T. Winthrop

*Buildings and Equipment*

Mr. John C. Baker, *Chairman*
Mr. Charles P. Curtis, Jr.
Dr. Albert Ehrenfried
Mrs. Francis W. MacVeagh
Mr. William K. Richardson
Mr. B. M. Selekman

*Catalogs*

Mr. Keyes D. Metcalf, *Chairman*
Mr. Philip J. Bond
Rev. John S. Keating
Mr. John L. Lowes
Mrs. Frederick Winslow

*Children's Work and Work with Schools*

Mrs. Augustus P. Loring, Jr., *Chairman*
Rev. Beryl D. Cohon
Mr. Arthur L. Gould
Rev. Richard J. Quinlan
Mrs. Roy A. Young

*Publicity*

Mrs. Arthur A. Shurcliff, *Chairman*
Mrs. Harvey H. Bundy
Mr. William A. Coolidge
Mr. Allan Forbes
Mr. Harlow Shapley
Mr. John P. Vaccaro

*Staff and Staff Facilities*

Mr. Herman H. Henkle, *Chairman*
Miss Susan J. Ginn
Mr. George N. Northrop
Mrs. Charles B. Perkins
Mrs. Joseph A. Tomasello

*Use of the Library*

Rev. Phillips E. Osgood, *Chairman*
Mrs. Gordon Abbott
Mr. Burnelle G. Hawkins
Rev. Charles E. Park

## A North American Journey

NEARLY a century ago, on May 5, 1845, Captain Henry Warre set out from Montreal across the wilderness to the Pacific. Fourteen months later he returned, having in the interval penetrated 10,000 miles of plains, mountains, and inland waterways virtually beyond the reach of civilization.

*Sketches in North America and the Oregon Territory* [**G.Cab.1.67] is a folio volume containing 20 lithographs of impressive scenes encountered on the journey. A skilful artist, he captured in these large plates a feeling of desolate grandeur and far horizons. Especially majestic are the white peaks of Mt. Hood rising above the Dalles, the Falls of the Peloos River, and the towering Rockies from the Columbia.

Into four pages of text Captain Warre managed to condense his careful observations of the expedition and hint at dangers narrowly avoided. Once

a group of hostile Blackfoot Indians followed them in an unsuccessful attempt to steal their horses; the animals were saved, only to perish crossing the Rockies. On the return trip the men carried insufficient meat, and soon after passing the height of land their food gave out. As a last resort, the author and two companions set out alone for the nearest Hudson Bay Company station, 60 miles across snow-covered mountains. Great was their joy to meet a relief party with provisions, "on which," Warre wrote, "our men made a most abundant meal."

Wintering at Fort Vancouver, the young captain observed with enthusiasm the beauties of the Pacific Coast. Of the coastal strip he remarked, "That fertile section . . . promises ere long to add another to the already formidable union of states, and to give the federal government of the United States a command in the Pacific Ocean which may eventually threaten our possessions." He prophesied future prosperity based on the wealth of natural resources. Riding back to Fort Colville in what would now be northeastern Washington, through desert country which he thought comparable only to the Sahara, the captain noted the effects of volcanic action "and great convulsion of nature, by which the channel of the Columbia River has been diverted from its course, the original bed remaining barricaded by rocks, which have been thrown across the entrance, and have converted it into a dry level ravine, called 'La Grande Coulée.'" Considering the present project to restore the river to its former bed, Captain Warre's remarks are indeed relevant. J. E.

## An Early French Josephus

THE Library has added to its various editions of the works of Flavius Josephus, the Jewish historian, a noteworthy French version of the *Antiquities*. The large folio volume *Antiquitez des Juifz* [**G.400.44], translated by Guillaume Michel from the Latin version of Rufinus Aquileiensis, was printed at Paris in 1534 for the university publisher and bookseller Galliot du Pré. This is apparently the first French edition of the work, and is now rare.

The volume is printed in the French "batarde" type characteristic of the period, with broad margins for references and summaries. An architectural design frames the title-page, in the centre of which is the publisher's device — a galley with sails spread and oarsmen at work, a play on his name Galliot. Two charming woodcuts precede the author's prologue and the translator's dedication to the Duke of Lorraine. The first, which occupies about two-thirds of the page, shows a monk diligently copying a book in his scriptorium; the second represents a prince on a throne receiving — perhaps from Michel — a thick volume, while through the open window one can see bees flying round their hives in a formal garden. Following the eleven-page table of contents is a full-page illustration divided into six framed compartments representing the Creation.

The *Antiquities of the Jews* was written as a defense of the Jews for the information of Gentiles. It is a history in twenty books, of which ten cover the Biblical narrative from the Creation to the Babylonian captivity, and the other ten extend down to the revolt of the Jews against Rome in 66 A.D. As Flavius Josephus, whose original Hebrew name was Yosef ben Mattathias ha-Cohen, lived approximately from 37 to 95 A.D., the last three books of his history deal with contemporary events. His chronicle of Roman affairs includes the first full account of the murder of the emperor Caligula. M. M.

## Gospel Illustrations from Strassburg

HANS WÄCHTLIN, one of the foremost illustrators of the early sixteenth century, made most of the woodcuts in *Das Leben Jesu Christi*, published in Strassburg by Johann Knoblouch in 1508. It is the second of two German scriptural works in one folio volume [**Q.450.44], bound in contemporary pigskin, elaborately blind-tooled.

The work is a life of Christ drawn from the four Gospels, with interwoven commentary and quotations from the Church Fathers. Wächtlin's picture-

represent the greater part of a series which was never used complete in any book, and which in this Gospel story appeared for the first time in a dated work. Only the Resurrection cut had previously been printed.

A medieval spirit still pervades the pictures, in spite of realistic details. The narrative proper begins with the birth of the Virgin Mary in a Renaissance house, from the gallery of which a mitred bishop looks down. This dignitary figures again in the scenes from the life of Mary, a double-panelled picture which, like the Annunciation that follows it, has an almost hieratic formality. By contrast, the charming Nativity with its merry flocks of angels and the placid ass and ox looking in is characteristically northern, even though the Holy Family is lodged in a colonnaded portico. The scene showing the Baptism in the Jordan contains also the Temptation of Christ in a forest background, with Satan in the form of a grotesque Germanic devil. Several pictures are noteworthy for individual faces, for example, the smug Pharisees confronting the Child Jesus in the Temple, or the crowd at the awakening of Lazarus. Perhaps the most original interpretation is that of the Entrance into Jerusalem, showing Christ, followed by only three disciples, riding through the very gate of the city, and speaking quietly to a small group of men. The series extends through the Ascension, Pentecost, the Death of the Virgin, and the Last Judgment.

The title-page, which represents Christ sending forth the Apostles, is the work of Urs Graf, who designed it especially for the book. Six other cuts by this artist first appeared in the 1506 *Text des Passions,* which also includes Wächtlin's Resurrection.

The first book bound in the Library's volume is *Teütsch Evangeli und Epistel,* published at Strassburg in 1522. The text is a German breviary, illustrated with 175 small woodcuts which, although naive, are nevertheless animated; some show the work of an able fifteenth-century artist. Though the volume was issued by Martin Flach, the actual printing was done by Johan Knoblouch, his step-father, who had taken over the Flach printing establishment. **M. M.**

## Tales of Terror, Old and New

OF all the horror stories which have in the past sent chills down the public's spine, two in particular have come to be considered standard "thrillers," though a hundred years apart — Ann Radcliffe's *The Mysteries of Udolpho,* 1794, and Bram Stoker's *Dracula,* 1897. Together, the two make an amusing addition to the Library's collection of first editions.

*The Mysteries of Udolpho* [*A.7250.2] is typical of the "novels of terror" which came in at the end of the eighteenth century, along with the Gothic craze in art and the graveyard poets. Here readers of sensibility are invited to tremble and weep over the charming Emily's sufferings, to the extent of four volumes. Dragged to a mouldering castle in Lombardy by an unfeeling aunt and her brigandish husband, Emily endures all the tortures that rusty daggers, supernatural serenades, secret passages, and an active imagination can inflict upon her — to be united at last to the amiable young Frenchman to whom she gave her heart in Chapter III.

The book has merits apart from its intricate plot, especially in its description of the poetic Italian landscape. In fact, Mrs. Radcliffe made £800 and a fine reputation out of *Udolpho.* From the literary standpoint, however, this type of romance met its end at the hands of two satirists of sound common sense: Jane Austen, whose *Northanger Abbey* poked delightful fun at the whole Gothic rigmarole, and Thomas Love Peacock, whose parody of the moody romantic attitude in *Nightmare Abbey* finished the business.

Yet the longing for a delicious shiver persisted. There is more than a trace of it in Scott and Dickens; Wilkie Collins and Poe catered to it too. In 1897 *Dracula* [*A.8579.1] began in *Harper's Weekly* a career of popularity which has continued even to the present day; the film version is still attracting eager audiences. This story of the human vampire whose home is in a gloomy Transylvanian castle, and who preys by night on the blood of children and young girls, shows skill in spite of its melodrama, for it makes

its fantastic terrors real at least for the moment.

Stoker took to novel-writing only as an avocation. For thirty years he was acting-manager for Sir Henry Irving. The Library's copy of *Dracula* contains a two-page autograph letter which illustrates his stage experience as well. It is a criticism of a play submitted to him by a young friend — kindly, but firmly practical, with the advice to try again on "a pleasanter theme." H. McC.

## Beham's Apocalypse

ONE of the most vigorous characters and most skillful draughtsmen among the pupils of Dürer was Hans Sebald Beham. The Library has just acquired the exceedingly rare first edition of his *Typi in Apocalypsi Ioannis* [**Q.459.44], a series of twenty-six woodcuts with Latin text from the Book of Revelation, printed by Christian Egenolph at Frankfurt. The date of 1539 appears on the last page under the device of a pagan altar on which flames consume a heart. In the Library's copy the date is erroneously printed with the Roman numeral D preceding the M, which is a proof that it is one of the earliest copies. Three later editions followed through 1558.

The woodcuts are realistic and full of action. If they lack grandeur, this is due partly to the small size and partly to a certain literalness. The opening cut, which is duplicated on the title-page, represents St. John prostrate before the divine apparition, and illustrates the text: "I saw seven golden candlesticks; and in the midst of the candlesticks one like unto the son of man . . . And he had in his right hand seven stars, and out of his mouth proceeded a sharp two-edged sword . . ." The seven stars on the outstretched hand, the beard and extended brows of the glorified face resemble Dürer's rendering of the same theme; but the features in Beham's cut are commonplace, and the sword issues from the mouth at the point, whereas in Dürer's it extends from the hilt. Curiously, Beham sacrificed faithfulness to balance by drawing eight instead of seven candlesticks.

Beham, born in 1500, belonged, with his brother Bartel, to the Nuremberg circle of artists. In 1525 both brothers, whose minds had been open to the radical views of Karlstadt and Thomas Münzer, were tried and banished from the city for their "heathenish" attitudes, but apparently were allowed to return a few years later. About 1532 Hans began his connection with Egenolph, and during his sojourn in Frankfurt from 1535 to his death in 1550 he made nearly four hundred woodcuts. M. M.

# A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture. Gardening* | *Fine Arts* | *Periodicals. Serials* |
| *Bibliography. Libraries* | *Genealogy* | *Philosophy. Ethics* |
| *Biography* | *Geography. Stamps* | *Poetry* |
| *Business* | *History* | *Politics & Government* |
| *Children's Books* | *Journalism* | *Psychology* |
| *Domestic Science* | *Language* | *Religion. Theology* |
| *Drama. Stage* | *Law. Legislation* | *Science* |
| *Economics* | *Local History* | *Sociology* |
| *Education* | *Music* | *Sports* |
| *Essays. Literature* | *Medicine. Hygiene* | *Technology* |
| *Fiction* | *Navigation. Aviation* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture. Gardening

**Bennett,** Hugh Hammond. Soil conservation. McGraw-Hill. 1939. xvii, 993 pp. B.H.441.23=S623.B36

**Clarkson,** Rosetta E. Magic gardens; a modern chronicle of herbs and savory seeds. Macmillan. 1939. 369 pp. B.H.125.5A

**Kains,** Maurice Grenville. Grow your own fruit. Scribner. 1940.
A handbook for small fruit gardeners.

**Lord,** Russell, *editor*. Forest outings, by thirty foresters. United States Department of Agriculture. 1940.

**Schilletter,** Julian Claude. Textbook of general horticulture. McGraw-Hill. 1940.

**Shewell-Cooper,** W. E. Rock gardens; their construction, planting and maintenance. London, Epworth Press. [1939.]

## Bibliography. Libraries

**Alexander Turnbull Library,** Wellington, N. Z. The Turnbull library record, no. 1– Jan. 1940– Wellington, New Zealand. [1940–.] *Z975.W41

**Block,** Andrew, *compiler*. The English novel, 1740–1850. A catalogue including prose, romances, short stories, and translations of foreign fiction. London, Grafton. 1939.

**Books Abroad.** 1939. Univ. of Oklahoma. [1939.] 537 pp. B.H.784.66

**British universities** encyclopaedia, ltd. World's libraries and librarians. London. [1939?] B.H.643.7

**English Catalogue** of books for 1939. London. 1940. 391 pp. B.H.785.6

**Greg,** Walter Wilson. A bibliography of the English printed drama to the Restoration. Bibliographical Soc. 1939.

**Savage,** Ernest Albert. Special librarianship in general libraries and other papers. London, Grafton. 1939.

**R. Istituto veneto di scienze** lettere e arti. . . . Opera della bibliografia veneziana diretta da Andrea Moschetti. Collana di bibliografie minori, vol. 1, n. 1–. [Padova.] 1939–.

## Biography

### *Single*

**Carrington,** Hugh. Life of Captain Cook. London, Sidgwick & Jackson. [1939.]

**Ferrata,** Giansiro. La tragica vicenda di Carlo III (1848–1859). Milano. [1939.]

**Gaskell,** Elizabeth C., *1810–1865*. The life of Charlotte Brontë. Dutton. 4607.121R
Everyman's Library edition.

**Jordan,** Philip D. William Salter; western torchbearer. Oxford, Ohio, Mississippi Valley Press. 1939.

**McCallum,** James Dow. Eleazar Wheelock. torchbearer. Oxford. O., Mississippi Valley Press. 1939.

Maycock, Alan Lawson. Nicholas Ferrar of Little Gidding. Macmillan. [1939.]
The first part includes a chapter on the Virginia Company, the second part describes and records the life at Little Gidding.

Thomas, Charles Marion. Thomas Riley Marshall, Hoosier statesman. Oxford, O., Mississippi Valley Press. 1939.

Trevor-Roper, H. R. Archbishop Laud. 1573–1645. London, Macmillan. 1940.

Williams, David. John Frost; a study in chartism. Univ. of Wales. 1939.

### *Collective*

Forbes, Rosita. These men I knew. Dutton. 1940.
Brief sketches of characters most prominent in public life, including Hitler, Goering and Goebbels, Stalin, Admiral Horthy, Queen Wilhelmina, Mussolini, Haile Selassie, Gandhi, and many others.

Lotz, Philip Henry, *editor*. Vocations and professions. New York, Association Press. 1940. ix, 145 pp. CT104.L63 vol. 1
*Contents.* — Luther Burbank — creative naturalist, by H. H. Meyer. — The Mayo brothers — world renowned physicians, by Lucile Desjardins. — Julius Rosenwald — princely merchant, by P. L. Seman. — Jacob Riis — journalist, by C. J. Lotz. — Eugene V. Debs — socialist, by H. H. Meyer. — Johann Sebastian Bach — master musician, by S. P. Franklin. — John Dewey — American educator and philosopher, by E. A. Leslie. — Etc.

Parkman, Francis, *Jr., 1823–1893.* Montcalm and Wolfe. Dutton. [1908.] 2 v. 2318.47R
Everyman's Library edition.

Who's who in America. 1940/41. Chicago. Marquis. 1940. 3015 pp. B.H.644.32=4340a.180

### *Memoirs. Letters*

Ameringer, Oscar. If you don't weaken: the autobiography of Oscar Ameringer. Holt. [1940.]

Anderson, Larz, *1866–1937.* Larz Anderson: letters and journals of a diplomat; edited by Isabel Anderson. Revell. [1940.]
Foreword by Charles Francis Adams. Illustrations by Larz Anderson.

Blatch, Harriot Stanton, and Alma Lutz. Challenging years; the memoirs of Harriot Stanton Blatch. Putnam. 1940.

Chamberlin, William Henry. The confessions of an individualist. Macmillan. 1940.
The author, foreign correspondent for the *Christian Science Monitor*, found his views often differing from the prevalent ones.

Cromer, Ruby. Such were these years. London, Hodder and Stoughton. [1939.]
Memoirs of Lady Cromer, whose husband was Lord Chamberlain under three kings.

De Savitsch, Eugene. In search of complications; an autobiography. Simon and Schuster. 1940.

Halliburton, Richard. Richard Halliburton, his story of his life's adventure as told in letters to his mother and father. Bobbs-Merrill. [1940.]

Oudendyk, William J. Ways and by-ways in diplomacy. London, Davies. [1939.]
Memoirs of a former Dutch Ambassador to Persia, Russia, and China.

Paisley, E. W. Sanctuary; a finding of life. Dutton. 1940.
The author describes her life of voluntary seclusion in a woodland retreat and also some of her country neighbors.

Raphael, Nicolaas Pieter. Introduction à la correspondance de Marcel Proust. Leiden. [193–?]

Rilke, Rainer Maria, *1875–1926.* Wartime letters of Rainer Maria Rilke, 1914–1921. Norton. [1940.]

Serle, Ambrose. The American journal of Ambrose Serle, secretary to Lord Howe, 1776–1778, edited with an introduction by Edward H. Tatum, Jr. San Marino, Calif., Huntington Library, 1940. *H.84.119

Smallzried, Kathleen Ann. Press pass; a woman reporter's story. Dutton. 1940.

Strange, Michael, *pseud.* Who tells me true. Scribner. 1940.

## Business

*These books are to be obtained at the Business Branch, 20 City Hall Ave.*

Abrams, Ernest R. Power in transition. Scribner. 1940. 318 pp. NBS

Aircraft year book . . . for 1940. N. Y., Aeronautical Chamber of Commerce of America, 1940. 532 pp. **TL501.A29

Atkins, Paul M. Bank bond investment and secondary reserve management. Bankers Pub. Co. 1940. 406 pp. NBS

Best's digest of insurance stocks. 1940. Best. 1940. 151 pp. **HG5123.I5.B56

Blocker, John G. Cost accounting. McGraw-Hill. 1940. 705 pp. NBS

Carpenter, Charles E. Private enterprise and democracy. Longmans, Green. 1940. 217 pp. NBS

Cherne, Leo M. M Day and what it means to you. Simon and Schuster. 1940. 103 pp. NBS

Compton, Ralph T. The Social Security payroll taxes. Commerce Clearing House. 1940. 446 pp. NBS

Croxton, Frederick E. and Dudley J. Cowden. Applied general statistics. Prentice-Hall. 1940. 944 pp. NBS

Dominions office and colonial office list for 1940. London, Waterlow. 1940. 932 pp. **JV1005.D67

Economic almanac for 1940, The. A handbook of useful facts about business, labor and government in the United States and other areas. National Industrial Conference Board. 1940. 384 pp. **Reference

Enamel trade directory . . . 1940. Newark, N. J., Ceramics Pub. Co. 1940. 182 pp. **TP789.E56

Frank, Waldo. Chart for rough water; our role in a new world. Doubleday, Doran. 1940. 182 pp. NBS

Gallup, George and Saul F. Rae. The pulse of democracy; the public-opinion poll and how it works. Simon & Schuster. 1940. 335 pp. NBS

Guthmann, Harry G., and Herbert E. Douglas. Corporate financial policy. Prentice-Hall. 1940. 795 pp. NBS

Hawaiian annual for 1939. Honolulu, The Printshop Co. 1939. 171 pp. **HA4007.H3.H38

Jones, J. Harry, *and others.* The coal-mining industry; an international study in planning. London, Pitman. 1939. 394 pp. NBS

Loeser, John C. The over-the-counter securities market; what it is and how it operates. National Quotation Bureau. 1940. 192 pp. NBS

McKinsey, James O., and Howard S. Noble. Accounting principles. Cincinnati, Southwestern Pub. Co. 1939. 885 pp. NBS

Millett, John D. British unemployment assistance board; a case study in administrative autonomy. McGraw-Hill. 1940. 300 pp. NBS

Oil and petroleum year book . . . 1940. London. Skinner. 1940. 392 pp. **HD9560.2.O39

Plummer, Wilbur C., and Ralph A. Young. Sales finance companies and their credit practices. National Bureau of Economic Research. 1940. 298 pp. NBS

Printing trades blue book. Eastern edition. 1940. Lewis. 1940. 691 pp. **Z119.P95e

Selko, Daniel T. The federal financial system. Wash., D. C., The Brookings Institution. 1940. 606 pp. NBS

Shields, H. G., and W. Harmon Wilson. Consumer economic problems. Cincinnati. South-western Pub. Co. 1940. 767 pp. NBS

Steiner, H. Arthur. Principles and problems of international relations. Harper. 1940. 835 pp. NBS

Tasmania, Bur. of census and statistics. Statistics of the state of Tasmania for the year 1938/39. Hobart, Shimmins. 1940. **HA3113.A3

Teague, Walter D. Design this day; the technique of order in the machine age. Harcourt, Brace. 1940. 291 pp. NBS

Tobin, Harold J., and Percy V. Bidwell. Mobilizing civilian America. Council on Foreign Relations. 1940. 276 pp. NBS

Wheeler, Elmer. Sizzlemanship; new tested selling sentences. Prentice-Hall. 1940. 294 pp. NBS

Who's who in American art . . .1940/41. Wash., D. C., American Federation of Arts. 1940. 790 pp. **CT7200.W62

Williams, Cecil B., and Allan H. Stevenson. A research manual; with a bibliographical guide to college studies and interests. Harper. 1940. 264 pp. NBS

## Children's Books

Buck, Alan M. When I was a boy in Ireland. Lothrop. 1936. Illus. 173 pp. y92B922
Boyhood memories and curious bits of folklore recailed by the author.

Credle, Ellis. Goat that went to school. Grosset. [1940.] Illus. yC912g
How a goat helped Hubert realize his fondest wish.

Dawson, Grace S. Butterfly shawl. Doubleday, Doran. 1940. Illus. yD2722b
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# More Books

The Bulletin of the Boston Public Library

Volume XV, Number 9

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# More Books

The Bulletin of the Boston Public Library

NOVEMBER, 1940

## Early Books of Augsburg and Ulm

IN the history of fifteenth-century printing Augsburg and Ulm occupy a prominent place. At Augsburg about eight hundred and at Ulm about two hundred books were produced before the century was over; but what gives distinction to the printing of the two Swabian cities is that a large number of their books were illustrated with woodcuts. Indeed, nowhere else in Germany did book illustration reach such an advanced stage. Apart from Bamberg, where in the 1460's a half dozen books with woodcuts were issued, the use of woodcuts first took root at Augsburg and Ulm.

This development may be explained partly by the fact that the majority of the books published in these two cities were in the vernacular. They were destined for the general public, and the printers were anxious to enhance their appeal. The manuscripts from which they were set up were often filled with pen drawings, which the printers more than once actually copied. The early makers of woodcuts were in many cases the same men who originally illustrated the manuscripts. It is well known that at Augsburg these artists at first protested against the use of pictures in printed books, and that they finally agreed to the new process of book illustration only on condition that members of the local guild should be employed for the work. Thus there is a close relationship between the pen drawings and the woodcuts; and since for some time the two arts continued to exist side by side, they naturally influenced each other.

Günther Zainer, who learned printing at Strassburg and who probably was adept in woodcut making, seems to have published the first illustrated book at Augsburg. His *Speculum Humanae Salvationis* includes no less than 192 cuts, and although he was active for only ten years he issued several other important woodcut books — a *Golden Legend,* a *Spiegel des Menschlichen Lebens,* a *Plenarium,* and a *Schwaben Spiegel* among others. Johann Bämler, who also spent his apprentice years at Strassburg, was second only to Zainer as a printer of illustrated books. A *Historie vom Grossen Alexander,* a German calendar, and the *Buch der Natur* are some

10.22.40: 4M.+75

of his outstanding publications. And then there were Anton Sorg, Johann Schönsperger, and of course Erhard Ratdolt, who, having returned from a twelve-year sojourn at Venice, distinguished himself as a publisher of missals, psalters, and breviaries, as also of astronomical and mathematical books.

The output of Ulm was smaller, for recurring plagues almost ruined the whole life of the city. Yet the woodcut books of Ulm are perhaps even more brilliant than those of Augsburg. Johann Zainer, Günther Zainer's kinsman, produced in 1473 two Latin and two German editions of Boccaccio's *De Claris Mulieribus.* Three years later he issued an *Aesop,* the woodcuts of which were borrowed by some twenty subsequent German editions; and afterwards a *Leben Jesu Christi,* with woodcuts which have been attributed to the great Colmar artist Martin Schongauer. Conrad Dinckmut's *Chronica* and *Terence* with their sensitive line illustrations; Lienhart Holle's *Ptolemy* with its magnificent woodcut maps, the earliest made in Germany; and Johann Reger's *Siege of Rhodes* are among the most interesting books of the century.

William Morris was the first to recognize the artistic significance of these early woodcut books. "Amongst the printing localities of Germany," he wrote, "the two neighbouring cities of Ulm and Augsburg developed a school of woodcut book ornament second to none as to character, and, I think, more numerously represented than any other." And having described some of the notable volumes, their types, ornamental initials, and border decorations, he continued: "Now it may surprise some of our readers, though I should hope not the greatest part of them, to hear that I claim the title of works of art, both for these picture-ornamented books as books, and also for the pictures themselves. Their two main merits are first their decorative and next their story-telling quality; and it seems to me that these two qualities include what is necessary and essential in book-pictures. To be sure the principal aim of these unknown German artists was to give the essence of the story at any cost, and it may be thought that the decorative qualities of their designs were accidental, or done unconsciously at any rate. I do not altogether dispute that view; but then the accident is that of the skilful workman whose skill is largely the result of tradition; it has thereby become a habit of the hand to him to work in a decorative manner."

The articles devoted in earlier issues of More Books to the incunabula owned by this Library have already described eleven Augsburg and four Ulm items. Among the Augsburg books were products of the presses of Günther Zainer, Sorg, Ratdolt, and others; but only one, Ratdolt's *Chronica Hungarorum,* had illustrations. From Ulm, the Library had been fortunate to own Holle's great *Ptolemy,* to which a few years ago Reger's charming *Life of the Virgin* was added. Even so, the group hardly gave a comprehensive picture of the work of these two cities in the most glo-

rious period of their printing history. It is a pleasure, therefore, to offer here the descriptions of nineteen new items, all acquired within the last three years, thanks to the special trust funds and particularly the Benton Fund.

Thus it has been possible to purchase some excellent specimens. Of course, in the absence of an *Aesop* or a *Boccaccio,* and a Bible with the characteristic historiated initials, the collection cannot make any claim to comprehensiveness; yet the lover of fine books as well as the student of art may find real enjoyment in it. And, apart from their typographical and artistic merit, these books possess a fundamental scholarly interest. There are among them two chronicles, a work on botany and medicine, another on astronomy, a short story, a mystical allegory, a Bible encyclopedia, and some of the writings of two great Doctors of the Church.

The books discussed in the present notes, as well as the other Augsburg and Ulm items, have been placed on view in the Treasure Room. They will remain on exhibit until the end of November.

## *AUGSBURG*

### GÜNTHER ZAINER

#### SPECULUM HUMANAE SALVATIONIS. [Before 1473.]

*Hain *14,929; B.M.C. II, 321; Schreiber 5,273.*

Printed in gothic types, in folio form, 33 to 35 lines to a page. It has 270 leaves, the first blank; the size of a leaf is 285 × 205 mm., and the text measures 205 × 124 mm. Woodcut illustrations, with an I running into a border decoration at the beginning of the text. Large initials in red. Bound in blind-tooled pigskin, with metal clasps, and the date 1595 on the front cover. The decoration includes cherubs, foliage, and saints' heads.

THE *Speculum Humanae Salvationis* is a history of the Fall and the Redemption. Everything that happened in the world before the coming of Christ was merely a foreshadowing of that great event; indeed, every incident in the New Testament can be paralleled by three incidents in the Old Testament or the history of the Gentiles. Thus each chapter consists of four parts — the first relates the Gospel story and the others tell of its historical forerunners. For example, the subject of the third chapter is the annunciation of the birth of Mary; the ante-types are: the dream of Astyagas, the King of the Medes, who saw a grapevine sprout from the body of his daughter, symbolizing the birth of Cyrus; the description of the closed garden with the sealed fountain in the Song of Songs; and finally Balaam's prophecy in the fourth book of Moses. There are 42 chapters, each composed of one hundred rhymed lines. There is also a preface; and the later versions contain three supplementary chapters, about twice as long as the ordinary ones. These latter deal with

the seven Hours of the Passion, and the Seven Sorrows and Seven Joys of the Virgin.

This form of construction — that is, the juxtaposition of Biblical stories — was extremely popular in the Middle Ages. This was also the pattern of the *Biblia Pauperum*, which however contains only two antetypes for each Gospel story.

The work is a compilation, as the introduction itself states: "Incipit proemium ejusdam novae compilationis." Its sources include the *Golden Legend*, the writings of Thomas Aquinas, the *Historia Scholastica* of Peter Comestor ("Eater of Books"), Philo Judaeus, Flavius Josephus, Valerius Maximus, Rabbinical legends and other folk lore. The preponderance of Dominican sources may be explained by the fact that the author himself was a Dominican monk — perhaps, as a note in an old manuscript first suggested, Ludolphus of Saxony, the author of a famous *Vita Christi*. There are parallel passages in the two works, showing conclusively that Ludolphus must have used the *Speculum*. He entered the Dominican order about 1314 and that of the severer Carthusians in 1340. The supposition is that he wrote the *Speculum* while still a Dominican.

More than 350 manuscript copies have survived, most of them in Latin and German, with a few in French. The volume printed at the Monastery of SS. Ulrich and Afra, based on one of the latest, was edited by Johann Schlipat or Schlitpacher, a native of Schöngau in Bavaria who died in 1482 at the Monastery of Melk. He was the author of a 300-line summary which also occurs in several manuscripts. In addition, the volume contains a German translation, similarly composed in "rhymed prose." According to a manuscript note in the Fairfax Murray copy, the Latin version was meant for the learned, and the German for "'nuns and other pious people" who do not understand Latin.

Besides the Latin and German versions of the *Speculum Humanae Salvationis*, the volume includes a *Speculum Mariae*. The two narratives proceed alternately, chapter by chapter. The *Speculum Mariae* was written by a certain Andreas, who describes himself as of "natione Italus" and as "ministrorum et pauperum Domini . . . pauperior minister." Nothing definite has been found about him, except that he must have been a Benedictine monk; it was the Benedictines who were often called "pauperes Domini." However, the *Speculum Humanae Salvationis* itself is a combination of the life of Christ and that of the Virgin. The work begins, not with the Annunciation to Mary, but the angel's appearance to Joachim, describing the birth, the presentation, and the marriage of Mary; and it continues after the Crucifixion, to tell the story of the Assumption and the Last Judgment.

The text naturally lends itself to illustration. Most of the manuscripts are so arranged that two opposite pages contain a chapter; and each page includes two pictures. This had also been the arrangement of

the block book editions, of which there were several in Holland. The edition to which the present volume belongs was the first printed entirely with movable types. It was published, as stated above, by the monastery of SS. Ulrich and Afra, though it was set up with the types of Günther Zainer. Abbot Melchior von Stamheim was anxious to install a press; but for his first books he depended upon the equipment of the town printers. As is well known, it was he who helped to settle the controversy between the miniaturists and the printers about the use of woodcuts; and it is very likely that the controversy itself arose in connection with the printing of the *Speculum Humanae Salvationis.*

The main text contains 168 woodcuts, and the three supplementary chapters have 24, fourteen of which, however, are repeats. It would be impossible to attempt here a detailed description of the cuts. Like the subjects which they depict, they display an immense variety from the first, showing the Fall of Lucifer, to the last, representing the Coronation of the Virgin. The conception is often original, full of that free and delightful inventiveness which is inherent in all medieval art.

"The *Speculum* may be taken," Mr. Arthur M. Hind writes, "as typical of the greater part of Zainer's woodcut illustration, besides presenting one of the finest examples of balance between type and the illustration on the page. His Gothic type is strong and simple, and the cuts have the requisite strength of line and simplicity of treatment to preserve this balance. The figures are characteristically squat, with large heads on short bodies; the simple outline design is only slightly helped out with some parallel shading, a scheme which the illuminator was still expected to complete with his colour (so that uncoloured copies are rare); the drawing is angular and of little subtlety, but not lacking in expression or vigour."

The woodcuts in the Library's copy are uncolored, and the whole volume is in extraordinarily fine condition.

Bought in December 1939, from the Benton Fund.

## GREGORY I. Epistolae. c. 1476.

*Hain *7,991; B.M.C. II, 322–23.*

Printed with gothic types, in folio form, in two columns, 51 lines to a column. It has 164 leaves. The size of a leaf is 403 × 282 mm., and the text in a column measures 292 × 80 mm. Large ornamental initials, of the lily of the valley type, at the beginning of each part. Bound in old vellum.

THE *Registrum Epistolarum,* the collection of his official letters, occupies perhaps the most prominent place among the writings of Gregory the Great. Most of them were addressed to bishops and abbots, giving instructions concerning the daily life of the dioceses and monasteries. Gregory I was not a great scholar or a profound thinker; he was

a great statesman whose significance lies in his genius for organization. Through his letters, as if through so many edicts, he laid the foundations of the temporal power of the Church for centuries to come.

Yet Gregory's letters are very human documents. Whether he warns the bishops to be on the alert against the Arian heresy of the Lombards, reproves an archdeacon for laxity of morals, gives approval of the union of two churches or of the splitting of a congregation, a warm personal interest is always manifest in his writing. His style is simple and direct, as his actions were definite; yet he usually had time for a brief philosophical justification of his orders. Gregory's letters breathe the same spirit as his *Pastoral Care,* issued upon his election to the papacy. *(See the June 1931 issue of* More Books, *pp. 231-2.)*

The originals of the letters are lost. They have survived only in later collections, the most important of which is the one compiled under Pope Hadrian I at the end of the eighth century. This contains 683 letters, covering the entire pontificate of Gregory. Two other groups include about 250 more. The volume printed by Günther Zainer, without date but probably in 1476, was the *editio princeps.*

Bought in June 1937, from the Whitney Fund.

## SPIEGEL DES SUNDERS. c. 1478.

*Hain 14,946; Schreiber 5,286.*

Printed with gothic types, in folio form, 36 lines to a page. It has 59 leaves. The size of a page is 269 × 204 mm., and the text measures 212 × 123 mm. With a woodcut on the verso of the third leaf.

THE *Mirror of the Sinner* teaches "how every Christian is to prepare himself . . . and confess all his sins to his father confessor." It explains the nature of Confession and the proper conduct for the penitent before the priest; and further discusses the Seven Deadly Sins and the breaking of the Ten Commandments. The book is extracted, as the introduction states, from the writings of Thomas Aquinas, Heinrich von Hessen, Jean Gerson, and Antoninus, Archbishop of Florence.

The woodcut was first used in Günther Zainer's *Speculum Humanae Salvationis.* It represents the fall of Lucifer: Christ with the globe in his right hand sits on a high throne, while two angels push two devils into the fires of Hell. The cut is brightly colored in the present copy.

This was probably the first edition of the work, earlier than the one issued in quarto form. The Library's copy has a distinguished pedigree. It once belonged to Bilibald Pirckheimer, the noted Nuremberg humanist and friend of Dürer; with the rest of Pirckheimer's library, it passed later into the possession of the Earl of Arundel, and then into that of the sixth Duke of Norfolk, who gave it to the Royal Society.

Bought in January 1940, from the Benton Fund.

Xp̃us videns ciuitatem hierusalem fleuit super eam
Quia cognouisses·Luce·xix·z matḥ·xxj·
Ihs sup pullum asine sedens in die palmaz
Als Cristus ansach die stat iherusalem· da weynet
er vber sy· Vnd Ritt eyn an dem Palmtage auff
eynem ösel.

Decimum quintū capm

In p̃cedenti capło audiuimꝰ qđo ỹsio magda-
lene ē facta. Consequēr audiamꝰ q̃ circa xp̃m i
die palmaz sūt facta· In illa cn̄i die principalr
tria notabilia ỹtigerūt·q̃ oli p tres figās p̃mōstrata
fuerūt·Videns cn̄i ihs ciuitatē illm fleuit. Cū laudi-
bus susceptꝰ fuit·mercantes de templo eiecit·Primo
notandō est·q̃ hanc videns ciuitatē flebat·Cōpatiens
ciuitate de miḥia·que illi imminebat·

Prima figura.

Iste fletꝰ dn̄i saluatoris nr̄i iā p̃figuratus. Fuit oli
in lamentatōnib ieremie p̃figatus. Qui deflebat de-
solatōz illm factā p babilonios· Ita ihs deflebat dęso
latōz eius futam p iudeos. Dic z nos exemplo xp̃i de
compassione flere debemꝰ· Qn̄ p̃imos nostros aflic-
tos vel affligendos videmus. Plus est ỹpati afflicto-

*A Page from the "Speculum Humanae Salvationis," Augsburg c.1472*
*Facsimile in Original Size*

## JOHANN SCHÜSSLER

AMBROSIUS. Hexameron. 5 May, 1472.

*Hain *903; B.M.C. II, 329.*

Printed with gothic types, in folio form, 35 lines to a page. It has 78 leaves; the first and last blank. The size of a leaf is 305 × 202 mm., and the text measures 204 × 124 mm. Large initials in red; the first page has an illuminated initial with border decorations in red and green. Bound in contemporary pigskin, stamped with floral designs.

THESE sermons on the six days of the Creation were preached by the great Bishop of Milan during the Easter week of 387. It may be remembered that St. Augustine was baptized by him on Holy Saturday, April 24 of that year.

As is well known, St. Ambrose delighted in allegorical interpretation of the Scriptures. Besides the literal or natural meaning, he discovered in every sentence a profound moral and mystical significance as well. As he himself wrote, it was "the moral and the mystical or divine wisdom" that interested him, and of the two, the latter was the more important. Such an interpretation seemed to him necessary to bring the Old and the New Testaments into harmony. Through its help he could also explain certain passages which otherwise appeared unworthy.

Of course this allegorical method was not new. Origen, the great Alexandrian, had used it some hundred and fifty years before with such success that a host of disciples followed him. Indeed, the influence of these eastern exegetes upon St. Ambrose was obvious even to contemporaries. In a letter written probably in 400, St. Jerome remarked, "Recently also Ambrose appropriated Origen's *Six Days' Work,* but in such a way that it expressed the views of Hippolytus and Basil rather than those of Origen." It was not malice that dictated the comment; Jerome merely wanted to warn his young friends to be cautious in imitating Origen, whose teachings by that time had become suspect.

The qualities which give distinction to the *Hexameron* among Ambrose's innumerable sermons are the many beautiful aphorisms and the appreciation of nature, usually absent from his writings. The volume contains eloquent descriptions of the grandeur of the ocean, the beauty of the unspoiled country, and the glories of the heavens. Yet Ambrose's love of nature, as Dr. F. H. Dudden points out, remains even in these sermons somewhat cold and conventional, due to reading of the *Georgics* rather than to observation. He could not look at nature without seeking a symbolic meaning, some connection between the natural phenomena and the incidents of the Gospels.

The fly-leaf of the copy has a fifteenth-century inscription, stating that the volume belonged to the Convent of Saint Elizabeth at Brixen in Tyrol.

Bought in March 1938, from the Benton Fund.

## JOHANN BÄMLER

AUSLEGUNG DER HEILIGEN MESSE. 10 December, 1484.

*Hain 2,144; B.M.C. II, 337; Schreiber 4,644.*

Printed with gothic types, in folio form, 33 lines to a page. It has 10 leaves; the first, a blank, is lacking in this copy. The size of a leaf is 270 × 188 mm., and the text measures 195 × 122 mm. In old binding.

AS the title indicates, the book is a detailed explanation of the sacrifice of the Mass. It was designed for both priests and laymen — according to the colophon, with the purpose that "devout people should be inspired by its reading to still greater devotion." The method is simple. Short passages from the Mass are quoted first in Latin, and then literal translations "im teütsch" are given. The German text, however, is usually followed by an interpretation studded with references to the Fathers. There are also discussions of the priest's role and the significance of his blessings.

The book should include two full-page woodcuts, one representing the Visitation and the other the Crucifixion. Unfortunately, the first is lacking from this copy. The second is in good condition, and this is the more valuable of the two, as it does not seem to have been reproduced in any other work. The cross is in the form of a T. The Virgin stands on the right and St. John on the left, their heads surrounded by haloes of rays. There are in addition two large woodcut initials and a number of smaller ones.

Bought in January 1940, from the Benton Fund.

## SS. ULRICH AND AFRA

SALOMON, BISHOP OF CONSTANCE. Glossae ex Illustrissimis Collectae Auctoribus. [1473-75?]

*Hain *14,134; B.M.C. II, 340.*

Printed in semi-gothic types, in folio form, 55 lines to a column. There are 288 leaves, the first blank. The size of a leaf is 395 × 280 mm., and the text in a column measures 283 × 82 mm. Large woodcut initials.

THIS is one of the oldest medieval glossaries, dating probably from the beginning of the ninth century. Its authorship is unknown; it is believed, however, to have been compiled in the South of France. The plan of the work is very ambitious: it purports to cover all worthwhile knowledge. The "illustrious authors" from whose books the information is derived include the Church Fathers and all the classics known at that time to the Western world. The work is comparable to the great lexicon of Suidas, though of course its compilers did not have at their disposal the rich material known to the Eastern lexicographer.

The Monastery of St. Gall has a tenth-century copy which has been regarded by many as the original manuscript, and on which an early librarian noted that the text was compiled under the auspices of Bishop Salomon by the monks of St. Gall. The ascription is unfounded. Yet undoubtedly there was a medieval tradition which attributed the work to Salomon III, Bishop of Constance from 895 to 919, Abbot of St. Gall, a poet and a friend of learning. The Monastery of SS. Ulrich and Afra also possessed a twelfth-century copy which named Bishop Salomon as the author; and this served as the basis for the edition printed in the monastery.

The volume consists of two separate parts, both arranged in alphabetical order. Each section of the alphabet begins with a large ornamental initial. Mr. A. W. Pollard calls these magnificent blocks "the finest of their kind in any German book."

Bought in December 1939, from the Benton Fund.

## ANTON SORG

**PLENARIUM.** 19 December, 1478.

*Hain 6,728; Schreiber 4,950.*

Printed with gothic types, in folio form, 35 lines to a page. It has 160 leaves. The size of a leaf is 290 × 202 mm., and the text measures 213 × 126 mm. In contemporary stamped binding, with metal clasps and bosses.

A PLENARIUM is a popular book containing the Epistles and Gospels in the vernacular for the Sundays and festivals of the entire year, together with short expositions and instructions. The beginning of each Epistle and Gospel is usually — as in the present edition — given also in Latin. The book is divided quite arbitrarily into two parts; the first ends with the service for Holy Saturday.

The first leaf has a full-page woodcut of the Crucifixion, with the Virgin and St. John on either side of the Cross. The symbols of the Evangelists are in the four corners, which are rounded. There are, in addition, 56 smaller woodcuts (including seven repeats), taken from an earlier edition published by Anton Sorg, for which in turn they were copied from Günther Zainer's 1473 edition. They depict the various scenes of the New Testament. The first shows Jesus preaching on the end of the world; then follow St. John the Baptist in prison, St. John bearing witness, the Presentation in the Temple, the three Magi, Jesus disputing with the doctors — and so on, to Jesus calling Zaccheus. The pictures, like most of those done in Zainer's workshop, are ingenious even if not too delicate in line. The one illustrating the mote and the beam is a case in point.

The woodcut initials are conspicuously large. Both these and the illustrations have been colored by a contemporary hand.

Bought in March 1937, from the Scholfield Fund.

OTTO VON PASSAU. Die vierundzwanzig Alten. 10 March, 1480.

*Hain *12,128; B.M.C. II, 347; Schreiber 4,878.*

Printed with gothic types, in folio form, 32–36 lines to a page. It has 214 leaves. The size of a leaf is 285 × 210 mm., and the text measures 200 × 120 mm. Contemporary stamped leather binding, rebacked.

THE twenty-four elders are, of course, those of the Apocalypse. "And round about the throne," the fourth verse of the fourth chapter reads, "were four and twenty seats: and there upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold." The book is divided into twenty-four chapters, each containing the exhortations of a different elder. One discusses the creation of man, another gives advice as to how God may be found, a third speaks of contrition and confession, while others teach about grace, faith, prayer, and so on. The chapters consist of several parts. The material was drawn from the writings of the Fathers, scholastics, mystics, and pagan authors; their names as given by the compiler number 104, and even so the list is incomplete. It is strange to read these quotations as issuing from the mouths of the elders of the Apocalypse; the medieval public, however, found nothing wrong with them. The book was very popular; in fact, it was reprinted and used for moral instruction even in the nineteenth century.

The author, Otto von Passau, was a Franciscan monk who, as he himself writes in the preface, once taught in the Franciscan monastery at Basel. He also states that he composed his work there in 1386.

There are twenty-six woodcuts, of which seventeen are repeats. The preface is followed by a leaf containing two full-page cuts; the first shows Christ sitting on a rainbow with twelve crowned elders on each side; the second shows St. John, with book in one hand and an eagle on the other. These cuts do not seem to have been used in any other book. The seven smaller ones are from an edition printed by Sorg a year before. Their theme is almost always the same: a king admonishes a virgin who stands or kneels before him. All the woodcuts are brilliantly colored.

Bought in August 1939, from the Benton Fund.

RICHENTHAL, ULRICH. Concilium zu Constanz. 2 September, 1483.

*Hain *5,610; B.M.C. II, 350–51; Schreiber 5,095.*

Printed with gothic types, in folio form, for the most part in two columns. It has 248 leaves; the first and last, which are blank, are missing in this copy. The size of a leaf is 280 × 196 mm., and the text in a column measures 210 × 63 mm. In sixteenth-century stamped leather binding.

THIS chronicle of the Council of Constance, 1414-18, was composed by Ulrich von Richenthal, a resident of the city and an eye-witness of the events. It was originally written in Latin, some fifteen years after

the Council. Richenthal's manuscript, however, is lost; and there exist only nine copies of it in German, made about 1460. One of these, probably the one preserved at Karlsruhe, served as a basis for the first printed edition. The upper-Rhenish dialect has been changed into Swabian — and not always for the better.

The Council of Constance was a congress such as Europe had never seen before. It was attended by the greatest ecclesiastical and secular dignitaries: by a pope, the emperor, and the empress; 5 patriarchs, 33 cardinals, 47 archbishops, 145 bishops, and innumerable other prelates and priests; 39 dukes, 32 princes, 141 counts, 71 barons, and thousands of knights and squires. In the wake of the clergy, the nobility, and their retinue came tradesmen from everywhere. According to Richenthal, over seventy thousand people visited Constance during the four years — an enormous number, considering that the city itself had a population of hardly more than ten thousand.

The Council, as is well known, was called for three purposes: *causa unionis, causa fidei,* and *causa reformationis.* The first of these was accomplished. After long persuasion, Pope John XXIII, one of the three contending popes, abdicated, and, when he revoked his abdication, was deposed and imprisoned. The second pope, Gregory XII, resigned; and the third, Benedict XIII, who remained stubborn to the end, was also deposed. At last in November 1417 a new pope, Martin V, was elected, and with this the Great Schism was ended. On the second subject the Council was equally active. It summoned before it John Huss and his friend Jerome of Prague, who, supposedly followers of John Wycliffe, were introducing heretical doctrines. In July 1415 Huss and in May 1416 Jerome of Prague were burned at the stake, and their ashes were scattered to the winds. As to the reformation of the Church, the Council issued a few decrees, but on the whole avoided the problem.

All the chief incidents are reflected in Richenthal's chronicle. However, he was not an historian but a news gatherer. Being in touch with many of the important personages, he received his information first-hand. Sometimes he even went to the trouble of inviting people to his house to ferret out some juicy news. The daily life in the city, with its endless gossip, interested him tremendously. He writes with enthusiasm, hugely enjoying the glorious days. But in spite of the minute accounts with which his narrative is filled, little is known of the man himself. Probably he was a merchant who had travelled in many countries; and, judging from the fact that he once entertained the emperor with his immense entourage on his estate, he must have been wealthy.

The existing manuscripts are profusely illustrated, and in addition contain hundreds of armorial designs, those of the most distinguished participants in the Council. The book printed by Sorg has 44 large woodcuts, many of which face each other, as also 1158 shields, arranged by

fours and sixes on a page. The cuts depict some of the most dramatic events, among them Pope John discussing with his Cardinals the place of the Council; his journey and accident on the Arlenberg, where his carriage is overturned; then his arrival, when he hands some roses to the Emperor. Street vendors, one obviously Italian, carry pies. The tragedy of Huss follows in four scenes, and close upon it that of Jerome of Prague. There are several pictures of church festivals and tournaments. Richenthal was interested in how the members of the conclave electing the new pope were fed, and also describes Martin V giving his blessing to the people. The presence of the Greek patriarchs and bishops, and their peculiar customs in celebrating Mass, all called for illustration. The woodcuts are animated and expressive, even if the style shows little variety. The figures are short and heavy-set, the faces wide and drawn at three-quarters profile. All the pictures have a close resemblance to the German pen drawings of a slightly earlier date.

The volume is also important as the first printed book on heraldry. The majority of the coats of arms are reproduced with exactness, although Richenthal, when occasion demanded it, was not averse to using his imagination. Thus he gives as "the first three escutcheons of the world" those of Abaysia, Abythay, and Gananyas; then those of Ahasuerus, Job, and St. Eustace; of the Nine Worthies and the Three Magi. The subjects of the Sultan of Egypt and the Great Khan are equally well represented. In any case, the shields have a fine and festive appearance. "These armorial cuts," William Morris wrote, "which are full of interest as giving a vast number of curious and strange bearings, are no less so as showing what admirable decoration can be got out of heraldry when it is simply and well drawn."

The Library's copy is in splendid condition. The woodcuts — the pictures as well as the armorial designs — are colored by a contemporary hand.

Bought in December 1939, from the Benton Fund.

## VON DER KINTHAIT CHRISTI. 11 July, 1491.

*Hain *4,060; Schreiber 3,726.*

Printed with gothic types, in folio form, in two columns, 36 lines to a column. It has 138 leaves, the last blank. The size of a leaf is 272 × 198 mm., and the text in a column measures 197 × 65 mm. Old binding.

THE title, printed from a wood-block, reads: *Von der kinthait vnsers her ihesu cristi genannt vita cristi.* The first paragraph of the text, however, states that the book contains the life and Passion of Jesus, as well as the life of the Virgin, "according to the writings of learned men." The legends of the Three Kings occupy the last 32 leaves.

The first edition was published by Anton Sorg in 1476, and was illustrated with 75 woodcuts. In 1481 Sorg issued a second edition; and in

1482 Johann Schönsperger issued a third. The edition to which the present copy belongs differs from the earlier ones, inasmuch as 43 blocks were entirely recut. It was formerly thought that some of the woodcuts were based upon the engravings of the famous Passion once attributed to the Master of Zwolle; but it is more probable that the engravings are later than the woodcuts.

Each incident of the Gospel story has one illustration. Some of the more unusual cuts are: Octavianus and the sibyl; Gaspar feeding an ostrich; Balthasar viewing a basilisk; the birth of Melchior's child at Christmas; the Child digging a well; the Holy Family at supper; the Child on the way to school; Joseph resurrecting the dead; Pilate killing his brother; Jesus healing the daughter of the woman of Canaan; Mary Magdalen wiping the feet of Jesus; Judas killing his father; the entry into Jerusalem; the Last Supper; Judas hanging himself; Jesus carrying the Cross; the nailing to the Cross; the three Marys at the tomb; Jesus appearing to Mary Magdalen; the descent of the Holy Ghost; the healing of Vespasian; Veronica's veil; the death of the Virgin; the siege of Jerusalem; a starving woman killing her child.

The legends of the Three Kings are illustrated with four woodcuts, of which, however, only two are new — one showing the Presentation in the Temple and the other the return from Egypt.

The copy is uncut and the woodcuts are uncolored. It once belonged to the Ducal Library at Gotha.

Bought in September 1940, from the Benton Fund.

## JOHANN SCHÖNSPERGER

### GART DER GESUNDHEIT. 15 December, 1488.

*Hain *8,953; B.M.C. II, 366–7; Schreiber 4,340; Klebs 507.8.*

Printed with gothic types, in folio form, in two columns, 42 lines to a column. It has 261 leaves; the last, a blank, is missing. The size of a leaf is 275 × 190 mm., and the text in a column measures 204 × 62 mm. Bound in contemporary stamped leather.

THE October 1936 issue of More Books contained an article about the different types of herbals printed in the fifteenth century. Accepting Dr. Arnold Klebs's classification, it was pointed out that there were three varieties. The first, in Latin, was the *Herbarius,* the earliest dated edition of which was produced in 1484 by Peter Schoeffer at Mainz; the second, in German, was the *Gart der Gesundheit,* also printed by Peter Schoeffer at Mainz in 1485; and the third was the *Hortus Sanitatis,* first published in 1491 by Jacob Meydenbach at Mainz. "The Herbarius is the prototype," Dr. Klebs believes. "The Gart der Gesundheit, though based on the Herbarius, is a new creation in the vernacular, distinguished

by original concepts, both textually and artistically, while the Hortus proper, combining both the virtues and vices of the former, is more ambitious in scope, more complex because of added material — an elaboration of the Herbarius, but less lucid and original than the Gart der Gesundheit."

The article of 1936 described an edition of the *Hortus Sanitatis* published by Johann Prüss at Strassburg about 1499. Since then the Library has also acquired a copy of the *Gart der Gesundheit*. The title is given as *Herbarius zu teutsch und von allerhandt kreuteren*. Then follows an index in three leaves, listing the German names of the plants alphabetically. The verso of the next leaf has a full-page cut showing the interior of a pharmacy, with five scholars sitting in the foreground and an apprentice pounding in a mortar behind them. The main text consists of 435 chapters, each describing a different remedy. There are several tables of contents, grouping the drugs according to their action, the names of the diseases, and the Latin chapter-headings. Inserted between the first and second tables is a brief discussion of urinoscopy.

The woodcuts, which are colored in this copy, were derived from Johann Schönsperger's two earlier editions, published in March 1487 and during the winter of 1487-8. However, most of them go back to Schönsperger's 1485 edition; and they were copied, even then, from Schoeffer's *editio princeps*.

Bought in March 1937, from the Codman Fund.

GEMAHLSCHAFT zwischen Gott und der Seele. 4 April, 1497.

*Hain *4,039; B.M.C. II, 370–71; Schreiber 3,651.*

Printed with gothic types, in quarto form, 26 lines to a page. It has 96 leaves, the last blank. The size of a leaf is 195 × 138 mm., and the text measures 137 × 95 mm. Bound in oak boards, half covered with leather.

THE book was first printed by Johann Bämler in 1477, and reissued by him in 1478 and 1491. These earlier editions are known under the title *Buch der Kunst* from the first sentence of the text, "Jenach volget ein buch der kunst dadurch der weltlich mensch mag geystlich werden" — that is, a book on the art of the spiritual life.

It is an allegorical work, containing good advice as well as warnings. A mighty king who decides to marry sends out his messengers to find a beautiful and virtuous maiden. After interviewing many, the king's men at last find a virgin suitable to be queen. The larger part of the book consists of stories told for the edification of the bride. The manifold meanings of such terms as "verbum creatum," "verbum incarnatum," and "verbum inspiratum" are explained. The first gives an opportunity for various Biblical stories, among them the expulsion from Eden, the Deluge, the crossing of the Red Sea, and Moses receiving the Ten Commandments; the second introduces the life of Jesus, from the Annunciation to

*Woodcut from the "Chronica von allen Königen und Kaisern," Ulm 1485*
*Facsimile in Original Size*

the descent of the Holy Ghost; and the third expounds each of the Sacraments. There are also a number of tales showing the wiles of the devil and the sad lot of those who heed them. According to the introductory paragraph, the work was translated by a "learned doctor" from a Latin original, and was dedicated to the Empress Leonora, wife of Frederick III. Leonora, who was a sister of Edward, king of Portugal, married the Emperor in 1452 and died in 1467.

All the editions, including the one to which the present copy belongs, are illustrated with the same woodcuts. There are 105 of these, counting about fifteen repeats. Each occupies the larger part of a page. The frontispiece depicts Christ sinking down after the Flagellation, while the Virgin looks in compassionately through a window. The cuts are in the characteristic style of the unknown master employed by Johann Bämler. The proportions of the figures are fairly satisfactory, and the facial expressions are lively. In many cuts the scene is indicated by adding a mountain or a town to the background.

Bought in September 1940, from the Benton Fund.

## ERHARD RATDOLT

### INNOCENT VIII. An Indult. 1487.

*Unrecorded.*

A single leaf, printed with gothic types of two sizes. It has 82 lines. The sheet measures 426 × 316 mm., and the text, 363 × 243 mm.

AN indult *(indultum)* is not to be confused with an indulgence *(indulgentia)*. The former is a concession or privilege granted by the Pope to bishops and others to do something not permitted by the ordinary law; while the latter is a remission of the temporal punishment due for sin that has been forgiven. *(For the description of an indulgence see the May 1937 issue of* More Books, *pp. 187-190.)*

The present indult was addressed by Pope Innocent VIII to Bishop Bartholomew, Papal Nuncio for Bavaria. "Inasmuch as the Germans, and especially the inhabitants of Bavaria," it runs in part, "are accustomed to the use of butter, cheese, and milk, since they have no olive oil like the Italians; and few people, either clerics or laymen, use oil in Lent and on other fast-days; and in many districts, especially in Hage in the diocese of Freising, the people have almost nothing else but dairy products, and so, if they conform to the regulations of the church, impair their bodily health . . . and inasmuch as Sixtus IV, our predecessor, granted the use of milk foods on fast-days to those living in the dominions of Albert, duke of Bavaria . . . we approve and confirm these decrees. Since, as was formerly shown to us on behalf of George and Otto, dukes of Bavaria, the petition embraced the province of Bavaria and all the territory beyond

subject to these dukes, we declare that this indult applies to all in the province, rich or poor, clerics or laymen, of either sex." Then follows the condition of the privilege: "Those who wish to make use of it are bound to make an offering — of which one-fourth is to go to the papal treasury, and the rest, as regards the subjects of Otto, to the church of St. Mary of Neumarckt and, as regards the subjects of George, to the churches of St. Martin of Landshut, and St. Mary of Ingolstadt."

The document is dated at Rome, August 14, 1487. Innocent VIII was elected Pope in 1484 and died in 1492. His reign was marked by much corruption, apart from his bitter controversy with the King of Naples. "Of all the Popes who had borne that name, Innocent VIII played the most inglorious role," Father Brischar, the German church historian, wrote. Innumerable indults and indulgences were issued during his time, many of which were forged; indeed, an organized company of forgers was active until the chief culprit was arrested and executed in 1489. The present paper, however, is genuine. At the bottom, a contemporary manuscript note attests: "Hec copia per omnia cum originali concordat hilprandus koberger notarius publicus manu propria scripsit."

Bought in December 1939, from the Benton Fund.

JOHANN MÜLLER, of Königsberg [Regiomontanus]. Almanach ad Annos xviii Calculata. 11 September, 1488.

*Hain *13,795; B.M.C. II, 381–2.*

Printed with gothic types, in quarto form, in two columns, 38 lines to a column. It has 262 leaves. The size of a leaf is 214 × 150 mm., and the text is a column measures 142 × 58 mm. Woodcut capitals and diagrams. In contemporary stamped leather binding.

REGIOMONTANUS, perhaps the greatest astronomer of his age, issued his first *Almanac* or *Ephemerides* in 1474, at Nuremberg. The work, giving the relative position of the heavenly bodies for the next thirty-two years, became very popular. During the last twenty years of the century eleven editions were printed, each omitting the forecasts pertaining to the years already gone by. Erhard Ratdolt published one in 1481 and another in 1484 at Venice; the present volume is a reprint, with certain revisions.

The idea of compiling an almanac was not original with Regiomontanus. In antiquity as well as in the Middle Ages similar calculations were made concerning the positions of the planets; but whereas in these only the daily courses of the sun and moon were juxtaposed and separate tables prepared for the other planets, Regiomontanus combined them all into one, so that not only the position of the sun and moon but also that of Saturn, Jupiter, Mars, Venus, and Mercury could be ascertained at one glance. The tables for a year occupy twelve leaves: the recto of

the first leaf gives the holidays. Each year has a separate title-page.

Almanacs were constantly used by physicians, meteorologists, horologists, and other soothsayers. Their importance for the seaman was especially great. It has been suggested, earliest by Alexander von Humboldt, that Columbus not only studied Regiomontanus's almanac but also carried it with him on his voyages, including the first.

Bought in March 1937, from the Bowditch Fund.

## PSALTERIUM LATINO-GERMANICUM. 1499.

*Hain *13,511; B.M.C. II, 390.*

Printed with gothic types, of two sizes, in quarto form. The German translation is printed in the outer and lower margins. It has 125 leaves; the last, a blank, is missing in this copy. The size of a leaf is 215 × 157 mm., and the text measures 170 × 125 mm. Contemporary boards.

THIS is a page-by-page reprint of the 1494 issue of the work, excepting the register, which is enlarged. There is a set of historiated woodcut initials, the first of which shows David with his harp, while the others illustrate the Passion; the letter D has five subjects, C has three, and E, L, M, S each have one. The last leaf contains Ratdolt's handsome printer's mark in red and white: a crest and shield, with a figure of Mercury holding two serpents in his right hand and a star in his left.

It was at the invitation of the Bishop of Augsburg that, in 1486, Ratdolt returned from Venice to his native city, where he remained active for over forty years.

Bought in March 1937, from the Whitney Fund.

## JOHANN FROSCHAUER

## JACOB WIMPHELING. Oratio Querulosa contra Sacerdotum Inuasores. 1495?

*Hain *16,194; B.M.C. II, 400.*

Printed with gothic types, in quarto form, 31 lines to a page. It has 8 leaves. The size of a leaf is 188 × 137 mm., and the text measures 142 × 90 mm. Manuscript notes on the flyleaf.

WIMPHELING, born in the Alsatian town of Schlettstadt in 1450, was an outstanding educator and theologian, one of the moderate German reformers who, while working for the purification of the Church, remained loyal to Rome. He studied at Freiburg and then at Heidelberg, where he became a professor and later rector of the University. For some time he preached at Speyer, and afterwards moved to Strassburg, which was the scene of his greatest scholarly activity. He edited for the press the works of Jean Gerson and wrote a treatise to prove that Alsace

was an integral part of Germany. An intimate friend of Geiler von Keisersberg, he was also in touch with other prominent German humanists, such as Celtes, Trithemius, and Vigilius. He never ceased to take interest in his former students, admonishing them against radicalism in church reform.

Although Wimpheling prepared a series of *Gravamina* to correct the abuses of the Church, he was also the author of the *Oratio Querulosa*. In this letter, addressed to Pope Alexander VI, he complains against the persecution of priests. Since the clergy have received their properties in a legal way, the barons have no right to deprive them of their enjoyment. He warns the secular lords: "Be careful, for the same spirit may turn against you one day. We Germans, according to the proverb, are accustomed to think only after action; therefore stop your subjects in their unjust deeds." The Pope, he writes, is the last hope of the clergy. He does not deny, even in this letter, that there are bad priests; but he thinks that "one must not throw out the wheat with the chaff."

It was only natural that Wimpheling should come into conflict with Luther and his followers, against whom he issued a tract in 1524. He died a few years later in his native town.

Bought in March 1937, from the Whitney Fund.

## *ULM*

## JOHANN ZAINER

FRANCESCO PETRARCA. Historia Griseldis. 1473.

*Hain *12,814; B.M.C. II, 522.*

Printed with semi-gothic types, in folio form, 30 lines to a page. It has 10 leaves. The size of a leaf is 284 × 208 mm., and the text measures 164 × 99 mm. With an ornamental woodcut border.

THIS is Petrarch's Latin paraphrase of the story of Patient Grissel, the last in Boccaccio's *Decameron,* and the original of Chaucer's *Clerk's Tale*. In that same year Johann Zainer published two Latin and two German editions of Boccaccio's *De Claris Mulieribus,* each lavishly illustrated. The *Historia Griseldis* he issued, as Mr. Hind remarks, "as a sort of epilogue to the Boccaccio."

"The Marquis of Saluzzo," Boccaccio himself summarized his story, "urged into matrimony by the importunities of his subjects, but resolved to choose his wife for himself, marries Griselda, a peasant's daughter, and has two children by her, both of whom he pretends to have put to death. Then, giving Griselda to understand that he has tired of her and married again, he brings his daughter home as though she were his new wife, and turns Griselda out in her shift. But when he finds that she has been

constant in the stress of all her suffering, he takes her home again, shows her their children already grown, and loves her more than ever, he and his subjects honoring her from then on as their lady." *(Frances Winwar's translation.)*

The story was extremely popular, although it was early recognized that the Marquis of Saluzzo, Gualtieri or Valterus, was no hero. Boccaccio told his gentle lady listeners at the beginning: "It is no magnificent deed I am going to relate, but a mad piece of stupidity, which, though resulting in much good as far as he was concerned, I would warn you against imitating, and it was indeed a great shame that the marquis should have derived any benefit from it." As for Chaucer, he added this moral to the tale:

*No weddid man so hardy be to assayle*
*His wyves pacience, in hope to fynde*
*Grisildes, for in certeyn he schal fayle.*

The first edition of the *Historia Griseldis* was published by Ulrich Zell in Cologne, without date. The edition to which the present copy belongs was the second. In the following year Johann Zainer issued another edition with ten woodcuts, which were later copied by various Strassburg, Augsburg, and Lübeck printers. The Library's copy is decorated only with a border design at the top and left side of the first page. This border, however, is very beautiful. "It should here be said," William Morris wrote, "that, apart from their pictures, the Ulm and Augsburg books are noteworthy for their border and letter decoration. The Ulm printer, John Zainer, in especial shone in the production of borders." Morris selected the border design in the *Historia Griseldis* as an illustration for his essay.

The book is almost in the condition in which it left the press, ready to be bound. The sheets are sewed together, but the margins are untouched.

Bought in March 1940, from the Benton Fund.

## PETRUS BERCHORIUS. Liber Bibliae Moralis. 9 April, 1474.

*Hain *2,794; B.M.C. II, 522.*

Printed with semi-gothic types, in folio form, in two columns, 50 lines to a column. It has 266 leaves. The size of a leaf is 393 × 281 mm., and the text in a column measures 290 × 83 mm. In old leather binding.

PETRUS BERCHORIUS, or rather Pierre Bercheure (Berchoire or Bersuire), was a French ecclesiastic of the fourteenth century. Having served as prior of various Benedictine monasteries in the provinces, in 1354 he became prior of Saint-Eloi in Paris, where he died in 1362. A student of theology from his early youth, he attracted the attention of Cardinal Pierre dels Prats, whom he accompanied to Avignon. While

there he met Petrarch, whom he often visited in his retreat at Vaucluse and who speaks of him in his letters as "vir insignis pietate et litteris." During a sojourn in Paris in 1351 he was accused of heresy and was imprisoned; upon the protest of the University, however, he was soon set free. At the request of King Jean he translated the *Decades* of Livy. He was also credited with the editing of the *Gesta Romanorum,* several stories in which are supposed to be by him. But his chief accomplishment was his great biblical encyclopedia in three parts: *Reductorium, Repertorium,* and *Breviarium Morale.*

The present volume contains only the first part, the *Reductorium;* the other portions were never printed. The character of the work is described in a brief introduction. "I protest," Bercheure wrote, "that I do not mean to concern myself with the real and literal meaning of the figures, histories, and enigmas. It would not become my slender talent to take up so great a task, especially since the saints and doctors have neglected nothing. I mean only to choose some of the more notable figures, and to consider from the moral aspect those which I judge useful for the information of simple people." Naturally the book is filled with quotations. "Nor do I take credit for everything that I put down here," the author continued. "On the contrary, I admit humbly that I have in numerous places used the words or opinions of many writers. I have never liked to attribute to myself someone else's glory, or to detract from the gifts of others."

The printing is very attractive. There are large woodcut letters at the beginning of each book of the Bible, besides smaller ones at the heads of the chapters. The first page is decorated at the top and left with a beautiful woodcut border, the two parts of which issue from the hands of a jester.

Bought in March 1937, from the Scholfield Fund.

## CONRAD DINCKMUT

THOMAN LIRER. Chronica von allen Königen und Kaisern. 1485?

*Hain *10,116; B.M.C. II, 537; Schreiber 4,507.*

Printed with gothic types, in folio form, 32 lines to a page. It has 62 leaves; the first and last, which are blank, are missing. The size of a leaf is 245 × 170 mm., and the text measures 175 × 108 mm. Bound in contemporary boards, with half leather.

THOMAN LIRER, a native of Ranckweil in Germany, was active in the first half of the twelfth century. His *Chronicle of Swabia* begins with the founding of Rome and continues till 1133. It was in that year, as he himself states, that the book was finished. Of course, there are many fables in the chronicle; there are, however, also some historical

facts. Lirer's work occupies the first fifty leaves of the volume; the next thirteen contain another narrative which, though it begins with the Creation, carries on to 1462, the year of the Sack of Mainz.

The volume is illustrated with nineteen full-page woodcuts, one of which is a repeat. With few exceptions, they are all in the first part, which seems to show that the book was finished in haste. Within a short time Dinckmut issued another edition, dated January 12, 1486, which has four additional woodcuts.

"Dinckmut's best illustrations," Mr. Hind writes, "are contained in two books of 1486, Thomas Lirer, *Chronica von allen Konigen und Kaisern* and Terence, *Eunuchus*. They are the work of a designer and cutter of individual style and sensitive quality, who relied on a delicate outline, with little shading. They are possibly by the same hand as the *Erklarung der zwolf Artikel*, though they show a considerably finer performance. The undated edition of Lirer . . . shows the line printing more delicately than in the dated edition in the same place, and is undoubtedly the earlier. For the tendency of delicate lines on a block is to be flattened out in the printing, so that the later impressions often show a broader line." It may be added that, as Richard Muther noticed, the master of the *Chronica* was the first to give artistic significance to the landscape. Together with the contemporary woodcuts in Breydenbach's *Itinerarium* and in the later *Nuremberg Chronicle*, these are the only worthwhile landscapes printed in the fifteenth century.

The State Library at Munich owns a manuscript of the *Chronica* which contains a series of pictures. A comparison of text and illustrations with those of the printed volume reveals that both works must have had a common source. In some cases the similarity extends to minute details; the second woodcut, depicting St. Lucius yoking a bear to his plough, for instance, is an almost exact reproduction of a miniature in the manuscript.

The Library's copy has all the woodcuts enumerated by Dr. Schreiber, with the exception of the sixth; and it also has the last of the dated edition, showing the departure of Arbogast. All the woodcuts are uncolored.

Bought in March 1939, from the Benton Fund.

ZOLTÁN HARASZTI

# Pynson's Book of Hours

THE Benton Collection of prayer books has recently been enriched with a Latin Primer according to the Sarum use, printed by Richard Pynson in London in May 1514. The book is extremely rare; indeed, as far as is known there is only one other copy, in Clare College, the University of Cambridge.

*Hore beate marie virginis* is a duodecimo volume of 114 leaves, in a plain contemporary binding; it is printed in gothic type, with the rubrics and initial letters in red. Fourteen small woodcuts in the naive traditional style embellish the text. Most of them are scenes from the life of the Virgin and from the Passion; but at the head of the seven Penitential Psalms is a picture of King David and Bathsheba, and before the Vespers for the Dead is one showing Death attacking a man with a lance.

The title-page contains a little prayer in English, which appeared in a Primer for the first time in this edition. It was printed again in the English Primer published by Nicolas Roux at Rouen in 1538; the Library owns this Primer also, but the title-page, on the verso of which the poem occurs, is missing. The lines were not used again for an English Primer for nearly a century. They read:

*God be in my heed*
*And in myn vnderstandynge*
*God be in myn eyen*
*And in my lokynge*
*God be in my mouthe*
*And in my spekynge*
*God be in my herte*
*And in my thynkynge*
*God be at myn ende*
*And my departynge.*

The Primarium or Primer was the lay-folks' prayer book, and, like the Breviary, grew out of the Psalter. Psalters which appeared during the monastic revival of the tenth century included, besides other prayer sequences, the Hours of the Virgin, which have given the Latin Primer its name. In the thirteenth century the accretions to the Psalter began to appear as a separate book. All Primers, in Latin or in the vernacular, contain these elements: the Hours of the Virgin; the seven Penitential Psalms; the fifteen Gradual Psalms; the Litany; the Office of the Dead; and the Commendations.

Of the twenty-seven fifteenth-century Hours according to the Sarum or Salisbury use, fifteen were printed in England and twelve abroad; but most of these, including Caxton's editions, are known only by fragments. The first complete printed edition of a Sarum *Horae* now extant is Wynkyn de Worde's of 1494. Richard Pynson printed his first in 1495, and followed it with six others before the edition of 1514.

The small volume in the Library has, besides the indispensable elements of every Primer, a good deal of other material. It begins with the Calendar. The opening Latin prayers are introduced by five rubrics in English, the first reading: "These prayers folowynge ought for to be sayd or thou departe out of thy chambre at thyn vprysynge." The familiar daily prayers precede excerpts from the Gospels. In between the sections of the Hours one may find the Te Deum, the Magnificat, and other canticles which later were taken over into the English Book of Common Prayer. The number of Latin hymns included is noteworthy, though they are not printed in modern verse form. Another characteristic feature is the "Fifteen O's," each of its petitions beginning with "O Jesu." The prayers to the Magi are listed in the English table of contents as "to the thre kynges of coleyne," a reference to the great shrine at Cologne Cathedral. No doubt they were used especially by the prosperous colony of merchants from Cologne in London, who had their own parish church.

About a third of the way through the book appear four prayers in English, occupying five pages. Later on the words "Say x tymes [the Ave Maria]" are inserted; and finally there is an English rubric commending a prayer to St. Roch against pestilence.

M. M.

# Ten Books

**Dostoevski, The Making of a Novelist.** By Ernest J. Simmons. Oxford University Press. 1940. 389 pp.

This is not a biography, but an analytical study of the works of the great Russian novelist. In a calm and factual manner, yet with deep insight, Professor Simmons discusses Dostoevski's works, from his first novel, *Poor Folk*, to his last and greatest achievement, *The Brothers Karamazov*. The literature about Dostoevski is immense; and a large part of it approaches him first of all as a seer whose books should not be subjected to cold evaluation. In late years, however, there has been a growing body of criticism which, discarding the aura of mysticism, tries to consider him purely as an author. Professor Simmons adopts this second point of view, although not without an understanding of the first. To American and English readers, in spite of the admirable translations of Constance Garnett, Dostoevski's novels are much less familiar than to readers of Continental Europe; it is logical, therefore, that Mr. Simmons should adopt the method of proceeding from one work to another in chronological order, which also helps him to portray the growth of the great Russian's social, intellectual, religious, and artistic ideas. Mr. Simmons is a thorough student of Russian language and literature; thus he could turn to original sources and utilize Dostoevski's own notebooks published in recent years in Moscow. A comparison of these notes and early sketches with the finished novels, as in the case of *Crime and Punishment,* enables him to get down to the most sensitive roots of the author's creative processes. He divides all Dostoevski characters into three groups — the Meek, the Double, and the Self-Willed. Of the three the Double, with its alternations between reckless will power and utter submission, was closest to the novelist's mind and heart; for he himself was a complete example of the split personality. Dostoevski's great success as a novelist is due to the fact that he identified himself both imaginatively and emotionally with his characters. He felt passionately not only their actions and experiences, but also their theories; his novels are not merely pictures of life, but life itself.

**The Triumph of American Capitalism.** By Louis M. Hacker. Simon & Schuster. 1940. 460 pp.

America, according to the author, was explored, conquered, and settled under capitalistic leadership, and the "grand design" was complete with the triumph of Andrew Carnegie and his fellow industrialists at the end of the nineteenth century. Mr. Hacker, an instructor of economics at Columbia University, finds the origins of colonial capitalism in the mercantile economy of Protestant England, and considers that American institutions first took shape in that free environment. As early as the passage of the Navigation Acts, however, it was evident that the Parliamentary policy of "utilizing the colonies as an economic appanage to the mother country" was bound to conflict with the developing enterprises of the New World. Here was the clash that precipitated the American Revolution, and the new and vigorous undertakings of the "critical period" are ample proof of the impatience with which American capital had regarded English restrictions. In dealing with the continued mercantile capitalism of the Early Republic, Mr. Hacker shows it financing the carrying trade, mining operations, land speculations, and the ventures of Southern planters. Realizing that the latter were completely obligated to the New York bankers, he intimates that their collapse was inevitable even without the violence of the Civil War. The real victors of that struggle, he considers, were not the northern abolitionists but the northern industrialiists. At the turn of the century, before the supremacy of the banker, American capitalism was at its healthiest, and Mr. Hacker believes that it left an heritage of freedom and abundance which has become imbedded in the national tradition. (*E. L. A.*)

**The American Empire.** Edited by William H. Haas. University of Chicago Press. 1940. 408 pp.

THIS is an earnest and informative book about those outlying territories comprising the so-called American Empire, toward which the United States has taken various kinds of responsibility, and whose importance in the world outlook today becomes increasingly marked. The material has been edited by a specialist on Latin America, and each country is discussed by different authors who have studied and lived in it. The stamp of authority is apparent in every chapter. Puerto Rico, the Virgin Islands, the Canal Zone, Alaska, and the Territory of Hawaii come under consideration. For each a short history is given, along with a description of the physical characteristics of the country, its climate, its native peoples, its development (or lack of it) under the tutelage of the United States, its special problems and hopes for the future. The first and last chapters, which deal with our era of overseas expansion and our dealings with these lands, will please neither those who gloss over the realities nor those who can see in our policies only the hand of hypocrisy. It is a dignified and scholarly presentation of facts, figures, and pictures which nevertheless contains an element capable of turning into a time bomb without warning. *(W. A. R.)*

**To the Finland Station.** By Edmund Wilson. Harcourt, Brace. 1940. 509 pp.

By a "spotlighting method" of individual sketches which is quite as brilliant as it sounds, Mr. Wilson traces the development of the social conception of history from Michelet up to the day when Lenin arrived at the Finland Station in Petrograd to lead his party and later the Russian revolution itself. In 1824 Michelet's discovery of Vico's principle, "The social world is certainly the work of men," gave historical theory a wholly new direction, indicated in the first section of this book by brief studies of Michelet's successors, Renan, Taine, and Anatole France. The second portion portrays various socialist thinkers from Babeuf and Saint-Simon to Lassalle and Bakunin; it is chiefly concerned, however, with the careers of Marx and Engels, and their tense but enduring partnership, on which Mr. Wilson expends the best of his narrative skill as well as his critical insight. The third part shows the struggle of Lenin and Trotsky to put Marx's historical philosophy into practice during the revolution of 1905 and afterwards, working together, in 1917. Then, the author writes, "for the first time in the human exploit the key of a philosophy of history was to fit an historical lock." The ease with which Mr. Wilson handles a mass of complex relationships — both personal and historical — can hardly be over-praised; his clarity of style is only indicative of his approach in general. *(H. McC.)*

**France under the Republic.** By D. W. Brogan. Harper. 1940. 744 pp.

FINISHED before the collapse of the French defense, Professor Brogan's admirable account of France from 1870 to 1939 reads more like past history than was probably intended. The work is designed on a large scale, forming a scholarly study not only of the changes in French society but the cross-currents of political and economic pressure which produced them. Out of the civil strife of the Commune rose the Republic, with its secularism and liberal tradition, holding the balance between the Legitimist-Clericals and the Left. There follows a keen analysis of the complex feud between Church and State, which resulted in complete separation under the Combes administration. Already in the 1890's France had a foretaste of Fascism through the popularity of Boulanger. The Dreyfus case was symptomatic of the insidious growth of unscrupulous reaction. The Fashoda incident, the Morocco crisis, the Balkan War, and the emergence of the Entente were preliminaries to the fatal events of August 1914. War began with no warlike feeling among the masses; but after the Armistice and Clemenceau's triumph, the French people had only one desire — security. Professor Brogan takes a realistic view of the reparations struggle, the occupation of the Rhineland, and France's industrial development through the immense gain of the Lorraine iron

fields. He further traces the Chamber's sensational swing to the Right, the efforts of Briand at reconciliation, the rise of Fascist organizations, and the final Popular Front alliance. Curiously enough, during the Czechoslovak crisis "only the extreme Right and the Communists were prepared to take the risk of war," and with the German-Russian treaty French Communism turned its allegiance from the International to France. (*M. M.*)

**Caesars in Goose Step.** By William D. Bayles. Harper. 1940. 262 pp.

As his picture was being taken in front of the Eiffel Tower after the fall of Paris, Hitler is here reported to have said to his official photographer: "Take this, Hoffmann; then the next one in Buckingham Palace and the next in front of the skyscrapers." This implicit threat and an almost desperate conviction that he must speak out his knowledge of "Hitler & Co." have impelled the author to present yet another collection of personal portraits of the Third Reich. Mr. Bayles has returned to America recently after spending seven years in Europe, principally in Germany, as correspondent for *Time* and *Life*. In this book he seeks to reveal the leaders of Germany against the background of their own development and the environment which served to elevate them to power. Here they are, then: Hitler, the "Messiah of Darkness"; Goering, "Hitler's Paladin"; Hess, the "Shadow"; Goebbels, the "Loudspeaker"; Von Ribbentrop, the "Salesman"; Himmler, the "Policeman"; Ley, the "Labor Boss"; Rosenberg, the "Mystagogue"; Hitler's Admiral, Erich Raeder, and his Generals. Though some of the material has appeared in print before, it gains in impressiveness by appearing now in its full context. (*W. A. R.*)

**My Dear Lady.** By Marjorie Barstow Greenbie. Whittlesey. 1940. 316 pp.

Anna Ella Carroll had long been remembered by her kinsmen on the Eastern Shore of Maryland as a gifted and charming woman who had played a mysterious part in the Civil War. Popular tradition had labelled her "the great unrecognized member of Lincoln's cabinet," but no evidence had ever been found in the documents of the period. Mrs. Greenbie, drawing on neglected Congressional records, unprinted letters, and family reminiscences, feels that she can confirm the local historians and that at last the guiding military genius of the North has been identified. A niece of Charles Carroll, signer of the Declaration of Independence, Anne was brought up in a political atmosphere, and even as a young girl had an astonishing grasp of legal complexities. With it all, however, she remained a Southern lady. A familiar figure in official Washington society, she was nevertheless a paid publicist for several industrial concerns. The author suggests that it was these business contacts which were responsible for her efforts to swing Maryland to the Union. She was chosen by the President to write two pamphlets in his defense and was at St. Louis on confidential business when, according to Mrs. Greenbie, she conceived the strategic plan which was to divide the Confederacy. The story Mrs. Greenbie has pieced together does indeed suggest that Lincoln's military information flowed from an unsuspected source, but, as she herself readily admits, the proof is still sketchy and her writing hurried. (*E. L. A.*)

**Education Today.** By John Dewey. Putnam. 1940. 373 pp.

This is a collection of essays and lectures written by Dr. Dewey from 1898 to 1938, chronologically arranged, but with no direct sequence of thought. During these forty years Dr. Dewey has been the leading exponent of the "progressive" movement — the theory that "education is a process of living and not a preparation for future living." The development of this principle forms the basis for the present work. The book opens with the author's "Pedagogic Creed," which expresses his beliefs on such general topics as education, the school, method, and the school's relation to social progress. The remaining papers enlarge on these themes. Dr. Dewey touches on a variety of essential points: the people and the schools, religion and politics in education, tests

and individual mentality, the liberal college, the faults and virtues of the progressive school, and the teacher's responsibility. Fundamental to the whole group is the idea expressed in the closing lecture, which outlines the organic relation between democracy and education, each unable to endure without the other, and points out the vital part that the school must play in building a democratic society. Joseph Ratner's introduction provides a summary of the progressive philosophy. (*A. L. M.*)

**I Remember.** By Abraham Flexner. Simon and Schuster. 1940. 414 pp.

Dr. Flexner is an educator who scorns the conventional technique, a founder of medical schools and higher institutions who, with all his assurance, has never claimed to be anything but a layman. As a student at Johns Hopkins University, he recognized in its first president, Daniel C. Gilman, the ideal of scholarly and scientific excellence, unhampered by over-organization, which was to be the guiding motive of his own later activities. At first he was especially successful in running a school which soon attracted the attention of President Eliot. His career as an investigator and reformer, however, began with a critical survey of medical schools in the United States and Canada which he made for the Carnegie Foundation, following this with a report on medical education in Europe. He accomplished his most fruitful work as executive (with Dr. Wallace Buttrick) of the General Education Board, the first great American private foundation to be devoted wholly to educational purposes. The development of public schools in Southern states, improvement of educational facilities for Negroes, and the founding of the experimental Lincoln School at Columbia University were only a few of the Board's successful enterprises. But its most significant achievement was the endowment and reorganization of medical schools. (*M. M.*)

**The Irrepressible Democrat — Roger Williams.** By Samuel Hugh Brockunier. Ronald Company. 1940. 305 pp.

The founder of Rhode Island, according to the author, epitomized the revolutionary forces of his age, and this biography is a study of his ideas and public life against the English and American background of the seventeenth century. Williams's emigration to New England was probably forced upon him more by the growing power of Laud than the promptings of a tender conscience. It was only in Massachusetts that he became a "Troubler of Israel," preaching the separation of church and state, and denying the right of the magistrate to compel uniformity in matters of faith. In the little settlement he established at Providence, he not only applied this revolutionary principle, but instituted a democratic system of landholding unknown in any other colony but foreshadowing that of the western frontier. Although Rhode Island was famed as "the sewer of New England," without church or magistrates, the civil government set up by the agreement of 1647 and confirmed in the charter of Charles II guaranteed the citizen his basic rights and left him his freedom of conscience. The author emphasizes Williams's contacts with Vane, Cromwell, and Milton, and considers that the government he worked out was "the distillation of the best in the great English Revolution." Williams himself, he feels, was distinguished by a critical and rational mind, a high sense of patriotism, and a great trust in the efficacy of arbitration and compromise. His work with the Indians and his understanding of their way of life, alone, set him apart from the other colonial leaders. In a final chapter, Dr. Brockunier analyzes Williams's contribution to the "American tradition," and declares that he never despaired of popular government or doubted that an electorate was capable of intelligent judgment. (*E. L. A.*)

# Library Notes

## Exhibit of Illuminated Manuscripts

DURING Catholic Book Week, November 3 to 10, a special exhibit of some of the Library's most beautiful medieval manuscripts will be arranged in the Treasure Room. These books, nearly all brilliantly illuminated with miniatures and border designs, still exert an appeal with which few printed volumes can compete.

One of the finest pieces — and also one of the earliest — is a thirteenth-century Psalter, illustrated with eight full-page paintings drawn in massive outline against a heavy background of gold leaf. Three Books of Hours show the grace of different national styles of illumination. The most striking, written about 1400 for a Breton lady of rank, has twenty-four full-page miniatures, exquisitely painted and set off by the most delicate filigree borders in gold and color. Another *Horae*, with gilt architectural borders and realistic birds and flowers, illustrates the Flemish mode around 1500; while still another, written in Flemish, relies on intricate patterns in red and blue ink for embellishment.

Probably the most lavish specimens of the miniaturist's art are two huge service books with heavy brass-bound covers, built to be used by the whole choir together. Both manuscripts were made in Italy in the second half of the fifteenth century. One, an antiphonary, has over a dozen splendid historiated initials presenting such scenes as the Annunciation, the Nativity, and so on; the other, a Benedictine Psalter, opens with a large *Beatus* showing St. Jerome in his study, and continues with scores of individual portraits of monks.

A pair of Breviaries demonstrates vividly the development of manuscripts in the Franciscan order. The first, a worn little volume of about 1250, shows the crabbed, unadorned script which the founder approved; its mate, two centuries later, is a tall, handsome book with over seventy miniatures of saints in the Italian manner.

The only large Biblical manuscript on display is a fourteenth-century copy which belonged to William Morris. Near it is a "History of the Bible" in Norman French, a charming abridgment of the Old Testament for medieval barons who were too impatient to struggle with the original.

The Library has several other manuscripts not connected with the services of the Church. St. Augustine's *De Civitate Dei* is open to a page with a fine miniature of the heavenly city and a luxuriant border on all sides; the Saint's own life, by contrast, is illustrated by a popular German picture-biography full of lively pen and ink scenes. St. Jerome is represented by two volumes — his *Letters* in a beautifully-written Italian work, and his *De Viris Illustribus* in a twelfth-century French manuscript with unusual outline drawings. Finally, to show the fifteenth-century transition between the manuscript and the printed book, there is a French *Ars Moriendi*, its style startlingly like that of the block books in the "cradle days" of printing.

## Childe Harold's Pilgrimage

WRITING to a friend from the Dardanelles on May 3, 1810, Lord Byron cut short a description of his travels with the words: "But why should I say more of these things? . . . has not Hobhouse got a journal? I keep none, as I have renounced scribbling." Renounced indeed! Byron had scarcely completed the first two cantos of *Childe Harold's Pilgrimage*, the publication of which twenty-two months later drew from him the remark, "I awoke one morning and found myself famous."

John Murray, then well advanced toward his position as dean of London publishers, brought out the initial cantos in 1812 in quarto — according to Byron, "a cursed unsaleable size; but it is pestilent long, and one must obey one's bookseller." After further travel on the Continent Byron added in 1816 a third and in 1818 a fourth canto, both first published in octavo by Murray. The Library has been fortu-

nate lately in acquiring a complete set of all four [*A.1295.52], uncut and in the original boards. The fourth canto is of special bibliographical interest, since except for one signature it appears to be of the first issue.

Byron started writing the poem in Albania on October 31, 1809. The first canto was finished in December, and the second, except for additions, at the end of the following March. It was not until his return in July 1811 that he reluctantly showed it to his literary adviser, R. C. Dallas, who promptly arranged for Murray to undertake its publication. The Duchess of Devonshire thus described its effect on Byron: "This poem is on every table, and himself courted, visited, flattered, and praised whenever he appears . . . in short, he is really the only topic almost of every conversation — the men jealous of him, the women of each other."

In 1816, embittered by the separation from his wife, the poet exiled himself from England, journeying through the late scenes of battle in Belgium and thence along the Rhine to Switzerland. His mind full of the heroic struggle at Waterloo and the natural beauties of Lake Geneva, where he was staying near the Shelleys, he was able to produce all of Canto III in less than two months. It was published on November 18, 1816, the process being accelerated by the competition of a rival firm, which offered *The R. H. Lord Byron's Pilgrimage to the Holy Land*. Byron's agents were granted an injunction against the publisher of this forgery.

Meanwhile Byron took up his residence in Venice. His friend John Cam Hobhouse returned after several months to find him in the midst of the final canto. Hobhouse exerted a deep influence over this portion of the poem, for he both suggested themes to be treated and provided illustrative material. Even after the canto was complete, Byron, thus inspired, threw off stanza after stanza full of historical allusions. Moreover, Hobhouse, who confessed to "an affection for it more than ordinary, as part of it was begot as it were under my own eyes," set about providing a set of notes; but these proved too voluminous, and only a few of them were published with the poem.

While the urge was on him, Byron composed under forced draught. Between June 26 and July 20, 1817, he produced 126 stanzas. By the following January they amounted to 184. He dispatched them to London by Hobhouse, and to crown the work added a sincerely appreciative dedication to his faithful companion. Ernest Hartley Coleridge, the editor of Byron's works for John Murray's grandson, comments: "As the 'delicate spirit' of Shelley suffused the third canto of *Childe Harold*, so the fourth reveals the presence and cooperation of Hobhouse." J. E.

## Lady Hester Stanhope Avenges a Murdered Friend

IN his preface to *The Travels of Lady Hester Stanhope*, Charles Meryon, her devoted physician, describes the eccentric Englishwoman as a "heroine who marches at the head of Arab tribes through the Syrian desert," and adds that on one occasion she despatched "troops to carry fire and sword into the fearful passes of a mountainous country, to avenge the death of a murdered traveller." This high-handed gesture of Lady Hester's, inspired by the assassination of Colonel Boutin, a French engineer who had been her guest, led to the complete destruction of the wild Ansari tribe and made her a powerful figure throughout the Near East. In an unpublished manuscript recently acquired by the Library, she mentions the incident, passing lightly over her share, but dwelling on the character and ability of the Frenchman, about whom little is known.

The seven-page letter, written on November 19, 1815, from her refuge on the slopes of Mount Lebanon, is addressed to Sir Joseph Banks, then president of the Royal Society, and concerns some "curiosities" intended for his collections. "The odd thing in the bottle," she explains, "is a fish with a bladder full of blood, said to have been used in the Tyrian dye." Her gift also included several rare seaweeds found along the Syrian coast and a magic stone which was a protection against both snake bite and plague. She apologizes for not having sent the roots he wanted from

Damascus, but confesses that her efforts to enlist the Turks in Boutin's cause have "completely imployd me and my confidential people." Of Boutin himself, she wrote:

"This unfortunate man was a Philanthropist and a Philosopher and his general information was such as to enable him to look at anything in its professional point of view. Had he but lived to have published his travels, those of other travellers would have ceased to have been read . . . Nobody knew him in this country, not even the French, for they were not the sort of characters to please him . . . He had neither the levity or flattering manner of a Frenchman and was not the least handsome, but had a look which seemed to embrace every object, and seize every idea, without confounding them."

Barely able to conceal her pride, she reflects fondly on the envy of a rival globe-trotter when he hears that she has prevailed upon the Arabs to "set fire to the haunts of these ferocious people and to cover the mountains with troops . . . in a manner quite unprecented [sic]." Cowardice alone, she insisted, prevented the other Europeans in Syria from taking any part in the affair, but for herself she feared "nothing in the cause of humanity and justice." In fact, she considered the whole episode little more than "a tribute of respect to the memory of a lost friend." E. L. A.

## A Book of Grotesque Designs

THE recently acquired book of etched designs, *Neuw Grottessken Buch* [**Q.56.69], by Christoph Jamnitzer, is a considerable rarity. The series is divided into three parts, each of which has its own pictorial title-page, followed by a preface in rhymed couplets. A complete set — such as the Library's copy — consists of sixty-eight leaves.

Christoph Jamnitzer, a goldsmith and engraver, was a citizen of Nuremberg. He was born in 1563 and died in 1618. The copyright describes his work as "a book of grotesques etched on copper, the like of which has never been seen before." The first set in the Library's copy is entitled *Der Schnacken Markt* (The Snail Market), the title-page showing a booth with strange little animals and a merchant selling a snail. The title-page to the second set, *Antiquischer Tempel* (Antique Temple), represents a temple with Ionic pillars and some decidedly unclassical baroque embellishments. On the title-page to the third set, which has the enigmatic name of *Radesko Baum,* appears a gnarled tree from which hang all sorts of objects: fish, grapes, scales, a doll, and what not — like a child's dream the night before Christmas. The dedication is adorned with a vignette enclosing an egg perched on a cube — the egg of Columbus, the story of which the artist tells in dramatic detail.

The plates in different copies of the book did not follow the same order; but that of the Library's copy may be considered the right one. Most of the plates in the *Snail Market* series contain highly fantastic but curiously graceful animal figures, the spiral snail-shell motif prevailing. Other plates by this seventeenth-century Disney have dapper cupids flying or riding on horses or sea-creatures. Inanimate objects, like a pair of bellows, waken into life, and primarily geometrical figures sprout into animate shapes. And in all the designs the goldsmith asserts himself, with his sure hand and his sense of symmetry and ornamental form. M. M.

## Daumier and the Doctors

THE twenty-four satires in rhymed couplets which comprise François Fabre's *Némésis Medicale* first came out in individual leaflets, and the author was known simply as "le Phocéen." Soon afterwards, in 1840, the two-volume edition appeared, containing thirty illustrations and a number of smaller head and tail-pieces by Honoré Daumier. In this edition, to which the Library's copy [**Q.56.57] belongs, Fabre, a pioneer in medical journalism, acknowledged his authorship. Although rebound in half-cloth, the books are in fresh condition and the original yellow paper covers are preserved.

Like most satirists, Fabre was a reformer. He exposed the weaknesses of the medical profession in order to improve it, and he did not hesitate to

attack prominent physicians, the Academy, and the Faculty of Medicine, not to mention the host of homeopaths, phrenologists, charlatans, "sages-femmes," and "specialists." He studied medicine, but, having a literary bent, he became secretary of a medical society and then editor of the *Clinique des Hôpitaux* and the *Gazette des Hôpitaux*. Yet when the devastating cholera epidemic which he vividly describes in one of the satires swept Paris in 1832, he worked with zeal as a doctor and emerged an expert. As a result his tracts on cholera and meningitis were honored by the Institute.

The scandals of a century ago have lost their urgency, but the ardor of Fabre and Daumier has been caught in the *Némésis Médicale*. Daumier has perpetuated the gaunt, black-draped figure of Orfila, dean of the Faculty of Medicine, whose alleged mismanagement of the school repeatedly drew Fabre's fire.

Daumier's line drawings, engraved by different hands, have an immediate emotional impact. Among the most humorous are the homeopath reducing a swollen forehead with a hammer, the physician taking a pulse with one hand and adding up his fee with the other, the phrenologist feeling an infant's skull, the hypnotist magnetizing a young woman, and the professors drinking at the medical school. In others pathos dominates. There is an anonymous physician following a small boy through the rain, a man who has dropped in the street from cholera, and a mother with her child pausing in horror before a door marked with the cross of the pestilence.

Lawyers are the most familiar subjects of Daumier's caricatures, but this work immortalizes the doctors of his day as well. J. E.

## Stiles of Yale and his Rabbi Friend

MR. LEE M. FRIEDMAN of Boston has added another distinctive chapter to his contributions toward the early history of English and American Judaism. In *Rabbi Haim Isaac Carigal* [**Q.21.39], he has rounded out, from various fragmentary sources and newly discovered letters, the story of the Hebrew scholar's visit to Newport in 1773. Rabbi Carigal, a native of Hebron in Palestine who had journeyed extensively in the East as well as in Europe, was invited to preach in Newport's impressive synagogue. At that time the Reverend Ezra Stiles, the future president of Yale College, was a Congregational minister in the Rhode Island town. For six years he had tried to teach himself Hebrew, and when he heard of the Rabbi's proposed visit, he eagerly attended the synagogue services and called on the scholar, with whom, as he noted in his diary, he "conversed most freely." On the Jewish festival of Pentecost Rabbi Carigal delivered a sermon in Spanish which, on account of the "affinity of the Spanish and Latin," Dr. Stiles was able to understand at least enough to note down an effective summary of it. The sermon was translated into English and printed — the first sermon by a Rabbi which was both preached and printed in what is now the United States.

In July 1773 Rabbi Carigal sailed for Surinam, which, as his letters to Newport show, he reached after a forty-nine days' voyage full of danger, illness, and unspeakable hardships. The following year he travelled on to Barbados, where he was elected Rabbi of the prosperous Jewish center. As the correspondence printed in the volume shows, his friendship with Stiles remained warm. Carigal died on May 5, 1777. Four years later Stiles, then President of Yale, wrote to Aaron Lopez, a leader in the Newport Jewish community, expressing a wish that a portrait of the Rabbi "might be deposited in the Library of this College." According to Stiles's suggestion, Lopez had an existing crayon portrait copied in oil and presented it to Yale. The copyist and probably the original artist was Samuel King, a self-taught painter, who eventually became the teacher of Washington Allston and Gilbert Stuart. The reproduction of the portrait shows the Rabbi's picturesque costume and animated face.

The friendship of the Yale President for the Rabbi had, as Mr. Friedman points out, an indirect effect upon

American Hebrew scholarship, as Stiles became an ardent promoter of Hebrew studies. He made Hebrew a compulsory freshman course and required the memorizing of psalms in the original. He even declared, as a Yale graduate remembered, that the Psalms "would be the first we should hear sung in heaven, and that he would be ashamed that any of his pupils should be entirely ignorant of that holy language." M. M.

## Lectures at the Library

DURING November the following free lectures will be given in the Lecture Hall of the Central Library:

*600 Miles by Bus Through the Americanadian Rockies.* Charles W. Casson. Illustrated with colored slides. (Field and Forest Club Course.) 8.00 Thursday, November 14.

*A Nature-Lover Goes Auto-Camping in New England.* L. Raymond Talbot. Illustrated with colored slides. (Brookline Bird Club Course.) 8.00 Monday, November 18.

*Mexico — Yesterday and Today.* Emily Henry Bush. In costume. Illustrated with colored slides. 8.00 Thursday, November 21.

*Robert Louis Stevenson and His Poems for Adults.* Virginia Wainwright, poet and author. Illustrated. (Boston Ruskin Club Program.) 3.00 Monday, November 25.

## Recitals at the Library

DURING November the following free recitals will be given in the Lecture Hall of the Central Library:

*Song Recital.* Sarah Thorn Couch, soprano; Mary Thorning Pierce, accompanist. 3.30 Sunday, November 17.

*Around the Gypsy Campfires.* Aino Saari, *diseuse.* In costume. 8.00 Sunday, November 17.

*Monologues and Character Sketches.* Olive Evelyn. 3.30 Sunday, November 24.

*A Good Neighbor Program:* The Spirit of Latin America in Poetry and Music. Laura Huxtable Porter. 8.00 Sunday, November 24.

## The Lowell Lectures

DURING November the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*Nuclear Physics — Atom Smashing.* Ivan Alexander Getting, S.B., Ph.D., Junior Fellow of Harvard University. *Sixth Lecture:* "Cosmic Radiation, the Meson, and Theories in Nuclear Physics." 8.00 Friday, November 1.

*Mes Souvenirs de Guerre.* Captain André Maurois of the Académie Française. *First Lecture:* "Entre Deux Guerres — La France de 1919 à 1939." 8.00 Tuesday, November 12. *Second Lecture:* "Entre Deux Guerres — L'Angleterre de 1919 à 1939." 8.00 Friday, November 15. *Third Lecture:* "French Official Eye-Witness. Un Officier Français aux Armées Britanniques." 8.00 Tuesday, November 19. *Fourth Lecture:* "L'Angleterre en Février 1940. Marine. Aviation. Chars." 8.00 Friday, November 22. *Fifth Lecture:* "Aux Armées Françaises. La Ligne Maginot. Les Chefs." 8.00 Tuesday, November 26. *Sixth Lecture:* "Bataille des Flandres et Bataille de France." 8.00 Friday, November 29.

*Borderlands of Psychiatry.* Stanley Cobb, M.D., Bullard Professor of Neuropathology, Harvard Medical School, Psychiatrist-in-Chief, Massachusetts General Hospital. *First Lecture:* "Relationships and Definitions. 'Body and Mind,' 'Mental and Physical,' Psychology, Neurology and Psychiatry." 5.00 Thursday, November 14. *Second Lecture:* "The Parallel Evolution of Speech, Vision and Intellect." 5.00 Monday, November 18. *Third Lecture:* "Speech Defects." 5.00 Thursday, November 21. *Fourth Lecture:* "The Function of the Cerebral Frontal Lobes." 5.00 Monday, November 25.

# A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Amusements. Sports* | *Fine Arts* | *Navigation. Aviation* |
| *Bibliography. Libraries* | *Folk-lore* | *Periodicals* |
| *Biography* | *Geography* | *Philosophy. Ethics* |
| *Business* | *History* | *Poetry* |
| *Domestic Science* | *Journalism. Composition* | *Politics & Government* |
| *Drama. Stage* | *Language* | *Religion. Theology* |
| *Economics* | *Law* | *Science* |
| *Education* | *Local History* | *Sociology* |
| *Essays. Literature* | *Medicine. Hygiene* | *Technology* |
| *Fiction* | *Music* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Amusements. Sports

**American association for health,** physical education and recreation. Official aquatic guide. Barnes. 1938. ***GV837.A1A6**
With official rules for intra-mural, interscholastic, intercollegiate and telegraphic swimming meets.

**Chapman,** Richard D., and Ledyard **Sands,** *editors.* Golf as I play it; inside golf by 28 champions. New York, Carlyle House. 1940.

**Dempsey,** Jack, and Myron M. **Stearns.** Round by round; an autobiography. McGraw-Hill. [1940.]

**Fischer,** Leo H. How to play winning softball. With official rules. Prentice-Hall. 1940.

**Fisher,** Morris. Mastering the pistol. Putnam. [1940.]

**Geist,** Roland C. Bicycling as a hobby. Harper. 1940.

**Jacoby,** Oswald. Oswald Jacoby on poker. Doubleday, Doran. 1940.

**Trew,** Cecil G. The story of the dog and his uses to mankind. Dutton. [1939.]

## Bibliography. Libraries

**American Library Association.** The Booklist books. 1939. American Library Ass'n. 1940. 59 pp. **B.H.784.62**

**Bible.** Pages from the Gutenberg Bible of 42 lines; 25 facsimiles from the copy in the General theological seminary, New York. With introduction and notes by Otto W. Fuhrmann. Wilson. 1940. ***Q.450.36**

**Bibliographie annuelle** des travaux historiques et archéologiques publiés par les sociétés Savantes de la France. Tome 1–3, 1901–1910. Paris. **Z2183.L34**
A complete file.

**Bibliotheca norvegica.** 1899–1924. Christiania.
A complete file. **Z2591.B58**

**Cotton,** Henry. A list of editions of the Bible and parts thereof in English, from the year MDV. to MDCCCXX. Clarendon. 1821.

**Goff,** Frederick R. The dates in certain German incunabula. Bibliographical Society of America. 1940.

**Hamlin,** Talbot Faulkner. Some European architectural libraries; their methods. equipment and administration. Columbia Univ. 1939. **8090.06–102**

**Historical records survey,** Pennsylvania. Descriptive catalogue of the Du Simitière papers in the Library company of Philadelphia. 1940.

**Jackson-Wrigley,** M., and Eric **Leyland.** The cinema, historical, technical and bibliographical. London, Grafton. 1939.
"A survey for librarians and students."

**Johnson,** Thomas Herbert. The printed writings of Jonathan Edwards, 1703–1738; a bibliography. Princeton Univ. 1940.

**McDiarmid,** E. W., *Jr.* The library survey; problems and methods. American Library Ass'n. 1940.

**Munford,** W. A., *compiler.* Three thousand books for a public library; some significant and representative works for basic stock. London, Grafton. 1939.

**Nafziger,** Ralph O., *compiler.* International news and the press. Wilson. 1940.
An annotated bibliography of documents, books, and magazine articles dealing with the subject of international news communications and the foreign press.

**National Research Council,** Washington, D. C. Doctoral dissertations accepted by American universities. 1938–39. No. 6. Wilson. 1939. 113 pp. B.H.732.16

**Ontario library review** and Canadian periodical index, published quarterly under the authority of the Minister of education, in the interest of the libraries of the province . . . v. 23, no. 1– Feb. 1939– Toronto. [1939–.] Illus. *Z671.O57

**Sears,** Minnie Earl, *editor.* List of subject headings for small libraries, including practical suggestions for the beginner in subject heading work. Wilson. 1939. *6192.104U
4th edition revised, with the addition of decimal classification numbers, by Isabel Stevenson Monroe.

**Shaw,** Marian and Agnes **Cowing,** *editors.* Essay and general literature index. Wilson. 1940. 199 pp. B.H.821.7

**Standard catalog for public libraries.** 1934 edition. Fifth supplement. Wilson. 1939. 130 pp. B.H.784.38=2172.332

**Swain,** Olive, *compiler.* Notes used on catalog cards; a list of examples. American Library Ass'n. 1940.

**Thornton,** John Leonard. Special library methods. London, Grafton. 1940.

**University of Michigan,** Library. What to read: Alumni reading lists, 3rd series. Ann Arbor, Mich. 1939. 285 pp. B.H.794.10=2127.345

# Biography

## *Single*

**Burstein,** Abraham. The boy called Rashi. Jewish Book House. 1940. **West End Branch**
Treats of Solomon ben Isaac, called Rashi, 1040–1105.

**Hitchcock,** Edward B. "I built a temple for peace"; the life of Edward Benes. Harper. [1940.]

**Ketton-Cremer,** Robert Wyndham. Horace Walpole; a biography. Longmans, Green. [1940.]

**Lewis,** John L., *and others.* Heywood Broun as he seemed to us. Random House. 1940.

**Scudder,** Vida Dutton. Father Huntington, founder of the Order of the Holy Cross. Dutton. 1940.

## *Collective*

**De Ford,** Miriam Allen. Who was when? A dictionary of contemporaries. Wilson. 1940.

**Gutstein,** Morris A. Aaron Lopez and Judah Touro. A refugee and a son of a refugee. Behrman's Jewish Book House. 1939. **West End Branch**

**Levinger,** Elma Ehrlich. Great Jewish women. Behrman's Jewish Book House. 1940.

**Ross,** Ernest C. The ordeal of Bridget Elia; a chronicle of the Lambs. Univ. of Oklahoma. 1940.

## *Memoirs. Letters*

**Chapman,** Chandler A. The wrong attitude. Putnam. [1940.]
The memoirs of "a bad boy at a good school."

**Hough,** Henry Beetle. Country editor. Doubleday, Doran. 1940.

**Jackson,** William Henry. Time exposure. Putnam. [1940.]
The autobiography of a mural painter and photographer still active at 97. His life includes explorations in the Yellowstone, excursions all over the pioneer West, and work in Egypt, India, and Siberia.

**Poole,** Ernest. The bridge; my own story. Macmillan. 1940.
The author of *The Harbor* writes here of his own part in the great social changes which have formed the bridge between past and present.

**Powderly,** Terence V. The path I trod; the autobiography of Terence V. Powderly, edited by Harry J. Carman, Henry David and Paul N. Guthrie. Columbia Univ. 1940. 9331.8073A90

**Warner,** Matt, *1864–1938.* The last of the bandit riders, by Matt Warner as told to Murray E. King. Caxton Printers. 1940.
The life and exploits of Matt Warner, Utah highwayman and outlaw, told in his own colorful language.

# Business

*These books are to be obtained at the Business Branch, 20 City Hall Ave.*

**American Institute of Banking.** Analyzing financial statements. American Inst. of Banking. 1939. 480 pp. NBS

**American Institute of Decorators.** Year book. American Institute of Decorators. 1940. 69 pp. **TT1.A51

**Annual financial review,** Canadian, July, 1940. Toronto, Houston's Standard Publications. 1940. 1160 pp. **HG5151.A61

**Appel,** Joseph H. Growing up with advertising. Business Bourse. 1940. 301 pp. NBS

**Brown,** Esther L. Nursing as a profession; 2d edition. Russell Sage Foundation. 1940. 157 pp. NBS

**Chase,** Stuart. Idle money, idle men. Harcourt, Brace. 1940. 253 pp. NBS

**Harris,** Herbert. Labor's civil war. Knopf. 1940. 298 pp. NBS

**Hatfield,** Henry R., *and others.* Accounting principles and practices. Ginn. 1940. 590 pp. NBS

**Henderson,** Charles. How to sing for money. Hollywood, Calif., Putnam. 1939. 369 pp. NBS

**Keystone coal buyers manual** including Directory of mines. 1940. McGraw-Hill. 1940. 499 pp. **TN806.K44

**Kingzett,** Charles T. Kingzett's chemical encyclopaedia. Van Nostrand. 1940. 1088 pp. QD5.K55

**Lavine,** Harold, and James **Wechsler.** War propaganda and the United States. Yale. 1940. 363 pp. NBS
Published for the Institute for propaganda analysis.

Lyons, John P., *editor*. Photo-markets; what to shoot — where to sell it; 9th edition. 1940. Hanover, Pa., Photo Markets. 1940. 124 pp. **TR1L99

Middlebush, Frederick A., and Chesney Hill. Elements of international relations. McGraw-Hill. 1940. 498 pp. NBS

Miller, Jerome S. Selling accident and health insurance. Prentice-Hall. 1940. 193 pp. NBS

Mines register. New York, Atlas Pub. Co. 1940. 942 pp. **TN13.M68

Mundy's earning power of railroads. Thirty-fifth issue. 1940. New York, Oliphant. 1940. 462 pp. **HG4971.M96

National Underwriter Co. Time saver for accident and health insurance; 17th annual edition. 1940. Cincinnati, National Underwriter Co. 1940. 1141 pp. **HG9336.N27

Paper and pulp mill catalogue, 1940. Chicago, Fritz Publications. 1940. 482 pp. **TS1205.P21

Rhode Island state federation of women's clubs; 45th annual report. 1939. [Providence. 1939.] 100 pp. **HQ1905.R4.R47

Sikes, Earl R. Contemporary economic systems. Holt. 1940. 690 pp. NBS

Spalding-Reach official base ball guide. American Sports Pub. Co. 1940. 475 pp. **GV877.S73

Strachey, John. A program for progress. Random House. 1940. 303 pp. NBS

Thomas' wholesale grocery and kindred trades register, 1940. Thomas Pub. Co. 1940. 1359 pp. **TX345.T45

Tomlin, Dexter. How to make collections. McGraw-Hill. 1940. 165 pp. NBS

Young, James T. New American government and its work; 4th edition. Macmillan. 1940. 1118 pp. NBS

## Domestic Science

Harris, Flora. One burner cookery. Farrar & Rinehart. [1940.]
A book of recipes for one-burner kitchenettes.

Richard, Lena. New Orleans cook book. Houghton Mifflin. 1940.

Spafford, Ivol Octa. A functioning program of home economics. Wiley. 1940.

## Drama. Stage

### *Essays*

Film Daily Year Book, The. 1940. New York, Film Daily. [1940.] 1120 pp. B.H. Centre Desk

Hewitt, Barnard. Art and craft of play production. Lippincott. [1940.]

### *Plays*

Citron, Samuel J. New Marranos. A play in seven scenes. Behrman's Jewish Book House. 1940. West End Branch

Grover, Leonard, *and others*. Davy Crockett and other plays. Edited by Isaac Goldberg and Hubert Heffner. Princeton Univ. 1940. *T.35.42

Saroyan, William. Three plays: My heart's in the highlands, The time of your life, Love's old sweet song. Harcourt, Brace. 1940.

### *Shakespeare*

Shakespeare, William. The first part of King Henry the Fourth. Edited by George Lyman Kittredge. Ginn. [1940.]

— The tragedy of Romeo and Juliet . . . edited by George Lyman Kittredge. Ginn. [1940.]

## Economics

Abrams, Ernest R. Power in transition. Scribner. 1940. 9381.0973A98

Appel, Joseph Herbert. Growing up with advertising. Business Bourse. 1940.
The author worked thirty-six years with John Wanamaker.

Arnold, Thurman W. The bottlenecks of business. Reynal & Hitchcock. [1940.] 9381.A101

Atkins, Paul Moody. Bank bond investment and secondary reserve management. Bankers Pub. Co. [1940.] 9332.173A123

Blocker, John Gary. Cost accounting. McGraw-Hill. 1940.

Catherwood, B. F. Basic theories of distribution. London, King. 1939. 9330.1A395

Chapman, John M., *and others*. Commercial banks and consumer instalment credit. National Bureau of Economic Research. [1940.] 9332.8A54.No.3

Chase, Stuart. Idle money, idle men. Harcourt, Brace. [1940.] 9330.173A297

Dolley, James C. Principles of investment. Harper. [1940.] 9332.6A285

Economic history review. Vol. 1–, 1927–. London, Economic History Soc. Statistical Department

Evans, George Heberton, *Jr.*, and George E. Barnett. Principles of investment. Houghton Mifflin. [1940.] 9332.6A286
Introduction by Edgar S. Furniss.

Freund, Miriam K. Jewish merchants in colonial America. Behrman's Jewish Book House. 1939. West End Branch

Guilleband, Claude William. The economic recovery of Germany from 1933 to the incorporation of Austria in March 1938. London, Macmillan. 1939. 9330.943A13

Hatfield, Henry Rand, *and others*. Accounting: principles and practices. Ginn. [1940.]

Huberman, Leo. America, incorporated. Recent economic history of the United States. Viking. 1940. 9331.073A79

Larson, Henrietta Melia. Jay Cooke, private banker. Harvard. 1936. 9332.01A48

Loeser, John C. The over-the-counter securities market; what it is and how it operates. National Quotation Bureau Inc. 1940. 9332.673A96

Mortenson, W. P. Milk distribution as a public utility. Univ. of Chicago. [1940.] 9338.173A104

Olsen, Paul C. The marketing of drug products. Harper. 1940. 9381.04A80
Based on the author's earlier work "The Merchandising of Drug Products."

Pryor, William Clayton, and Helen S. Pryor. Let's look at advertising. Harcourt, Brace. [1940.]

Rose, C. B., *Jr.* National policy for radio broadcasting. Harper. 1940. 9384.73A24
Report of a committee of the National economic and social planning association.

Selko, Daniel Theodore. The federal financial system. Brookings Inst. 1940. 9336.73A81

Shields, H. G., and W. Hermon Wilson. Consumer economic problems. Southwestern Pub. Co. [1940.] 9339.4ASo

Stolper, Gustav. German economy, 1870–1940; issues and trends. Reynal & Hitchcock. [1940.] 9330.943A15

Strachey, John. A programme for progress. Random House. [1940.] 9330.1A393

Tomlin, Dexter. How to make collections. McGraw-Hill. 1940. 9332.7A126

## Education

Allard, Lucile Edna. A study of the leisure activities of certain elementary school teachers of Long Island. Columbia Univ. 1939. *3592.220.779

Anderson, John Peyton. A study of the relationships between certain aspects of parental behavior and attitudes and the behavior of junior high school pupils. Columbia Univ. 1940. *3592.220.809

Bateman, Edward Allen. Development of the county-unit school district in Utah. Columbia Univ. 1940. *3592.220.790

Benz, Margaret Gilbert. Family counseling service in a university community. Columbia Univ. 1940. *3592.220.No.800

Berkson, Isaac Baer. Preface to an educational philosophy. Columbia Univ. 1940.

Bond, Austin DeMell. An experiment in the teaching of genetics. Columbia Univ. 1940. *3592.220.797

Cillié, François Stephanus. Centralization or decentralization? Columbia Univ. 1940. *3592.220.789

Cole, Stewart Grant. Liberal education in a democracy; a charter for the American college. Harper. 1940.
An investigation of the rôle of higher education in modern life.

Conklin, Agnes M. Failures of highly intelligent pupils. Columbia Univ. 1940. *3592.220.792

Davis, Hazel. Personnel administration in three non-teaching services of the public schools. Columbia Univ. 1939. *3592.220.784

Dunklin, Howard T. The prevention of failure in first grade reading by means of adjusted instruction. Columbia Univ. 1940. *3592.220.802

Gans, Roma. A study of critical reading comprehension in the intermediate grades. Columbia Univ. 1940. *3592.220.811

Gentry, John Robert. Immediate effects of interpolated rest periods on learning performance. Columbia Univ. 1940. *3592.220.799

Goggans, Sadie. Units of work and centers of interest in the organization of the elementary school curriculum. Columbia Univ. 1940. *3592.220.803

Gore, George Williams. In-service professional improvement of negro public school teachers in Tennessee. Columbia Univ. 1940. *3592.220.786

Gray, William Scott. *editor.* Reading in general education. American Council on Education. 1940.

Hawkins, Caynell. Education for social understanding; programs of case work and group work agencies. American Ass'n for Adult Education. 1940.

Hildreth, Gertrude, and Josephine L. Wright. Helping children to read. Columbia Univ. 1940.

Kennan, Richard Barnes. The private correspondence school enrollee. Columbia Univ. 1940. *3592.220.796

Knott, Widnell Dimsdale. The influence of tax-leeway on educational adaptability. Columbia Univ. *3592.220.No. 785

Mason, Carleton Donald. Adaptations of instruction to individual differences in the preparation of teachers in normal schools and teachers colleges. Columbia Univ. 1940. *3592.220.793

Newsom, N. William, and R. Emerson Langfitt. Administrative practices in large high schools. American Book Co. [1940.]

Patterson, H. L. Patterson's American educational directory. 1940. American Educational Co. 1940. 1056 pp. B.H.643.6=2388.23

Schorling, Raleigh. Student teaching. McGraw-Hill. 1940.

Simmons, Rachel McKnight. A study of a group of children of exceptionally high intelligence quotient in situations partaking of the nature of suggestion. Columbia Univ. 1940. *3592.220.788

Sprague, H. A. A decade of progress in the preparation of secondary school teachers. Columbia Univ. 1940. *3592.220.794

Stinchfield, Sara M., and Edna Hill Young. Children with delayed or defective speech; motorkinesthetic factors in their training. Stanford Univ. 1940. LB1139.L3S58 1940

Stong, Phil. If school keeps. Stokes. 1940.
The author's adventures in education as pupil and as teacher.

Sullivan, John Cavanaugh. A study of the social attitudes and information on public problems of women teachers in secondary schools. Columbia Univ. *3592.220.791

Tucker, Clara. A study of mothers' practices and children's activities in a co-operative nursery school. Columbia Univ. 1940. *3592.220.810

Tunis, John R. Choosing a college. Harcourt, Brace. [1940.]

## Essays. History of Literature

Buck, Philo Melvin, *editor.* An anthology of world literature. Macmillan. 1940.
Revised edition. *2255.108R

Devoto, Bernard A. Minority report. Little, Brown. 1940.
A selection of the author's papers from the *Saturday Review* and *Harper's.*

Esdaile, Arundell J. K. Autolycus' pack and other light wares; being essays, addresses and verses. London, Grafton. 1940.

Finch, M. B., and E. Allison Peers. The origins of French romanticism. Constable. 1920.

Gustafson, Alrik. Six Scandinavian novelists. Princeton Univ. 1940.
Critical essays on Lie, Jacobsen, Heidenstam, Selma Lagerlöf, Hamsun, and Sigrid Undset.

Milton, John, *1608–1674*. Milton on himself . . . Edited with an introduction and notes by John S. Diekhoff. Oxford Univ. 1939.
A selection of all the autobiographical passages in Milton's works.

O'Donnell, J. P. Sailing to Byzantium; a study in the development of the later style and symbolism in the poetry of William Butler Yeats. Harvard. [1939.] *4556.113.11

Roback, A. A. The story of Yiddish literature. Yiddish Scientific Institute. 1940.

Snyder, Franklyn Bliss, and Robert Grant Martin, *editors*. A book of English literature. Revised by Fanklyn Bliss Snyder. Macmillan. 1937. PR1109.S55 1937

Van Schaick, John, *Jr.* Characters in Tales of a wayside inn. Boston, Universalist Pub. House. [1939.]

Weber, Carl Jefferson. Hardy of Wessex, his life and literary career. Columbia Univ. 1940.

Williamson, S. C. The English tradition in the world. London, Hutchinson. [1939.]
An ordinary Englishman evaluates "the English tradition" as it appears in himself and others, and its effect on the world at large.

## Fiction

Aimard, Gustave. The Indian scout; a story of the Aztec city. Dutton.
Everyman's Library edition.

Balzac, Honoré de, *1799–1850*. Bureaucracy, or government clerks; Sarrasine. Boston, London, Edinburgh Society. [19–?] 234, 38 pp. PZ3.B22 Bur
Versailles edition.

Barker, Roland. Jonah's ark. New York, Carlyle House. 1940. 286 pp. Illus. PZ3.B245 Jo

Baron, Joseph L., *editor*. Candles in the night. Jewish Pub. Soc. of America. 1940.
Jewish tales by Gentile authors, among them Anton Chekhov, Anatole France, and Stephen Vincent Benét.

Blochman, Lawrence G. Wives to burn and Midight sailing. Harcourt, Brace. [1940.] 285, 311 pp. PZ3.B62046 Wi

Brand, Max. Danger trail. Dodd, Mead. 1940. PZ3.B7367 Dan

Brontë, Charlotte, *1816–1855*. Shirley. Dutton. [1908.] xv, 710 pp. PZ3.B790 S5
Everyman's Library edition.

Dodge, Constance W. The dark stranger. Penn. [1940.] 439 pp. PZ3.D6637 Dar

Doyle, A. Conan, *1859–1930*. Adventures of Sherlock Holmes. Harper. [1892.] 4, 307 pp. Plates. PZ3.D772 Adv2

— Memoirs of Sherlock Holmes. Harper. 1894. 259 pp. Plates. PZ3.D772 Me3

Giono, Jean. Joy of man's desiring. Viking 1940. 458 pp. PZ3.G44 Jo

Glaspell, Susan. The morning is near us. Literary Guild. [1940.] 4, 296 pp. PZ3.G4656 Mo2

Goldman, R. L. The snatch. Coward-McCann. [1940.] 3–241 pp. PZ3.G569 Sn

Grane, John. The fugitive. Harper. 1940.

Grebenstchikoff, George. The turbulent giant; an epic novel on Russian peasantry. Southbury, Conn., Atlas. [1940.]

Greig, Maysie. Dangerous cruise. Doubleday, Doran. 1940. 4, 275 pp. PZ3.G864 Dan

Hall, James Norman. Doctor Dogbody's leg. Little, Brown. 1940. 5, 371 pp. Illus. PZ3.H1454 Do

Hambledon, Phyllis. No silver bells. Dutton. 1940. 314 pp. PZ3.H173 No

Harris, Kathleen. Make way for romance. Arcadia House. 1940.

Hicks, Granville, and Richard M. Bennett. The first to awaken. Modern Age Books. 1940.

Holt, Tex. The lawless trail. Gateway Books. 1940.

Hope, Anthony, *pseud.* Rupert of Hentzau; from the memoirs of Fritz von Tarlenhein. Holt. 1898. iv, 386 pp. PZ3.H314 Ru3
Illustrations by Charles Dana Gibson.

Hull, Helen Rose. Through the house door. Coward-McCann. [1940.] 3–264 pp. PZ3.H8781 Th

Learsi, Rufus, *pseud.* Shimmele. Behrman's Jewish Book House. 1940. West End Branch

— Shimmele and his friends. Behrman's Jewish Book House. 1940. West End Branch

McManus, Francis. Men withering. Sheed & Ward. 1940. 288 pp.. PZ3.M2276 Me
The third volume of a trilogy about eighteenth-century Ireland.

Meloney, Franken, *pseud.* When doctors disagree. Farrar & Rinehart. [1940.] 282 pp. PZ3.M493 Wh

Rawlings, Marjorie Kinnan. When the whippoorwill—. Scribner. 1940. 4, 275 pp. PZ3.R1969 Wh
*Contents.* — A crop of beans. — Benny and the bird dogs. — Jacob's ladder. — The pardon. — Varmints. — The enemy. — Gal young un. — Alligators. — A plumb clare conscience. — A mother in Mannville. — Cocks must crow.

Saltykov, Mikhail E., *1826–1889*. A family of noblemen, translated by A. Yarmolinsky. Boni & Liveright. 1917. 422 pp. PZ3.S182 F

Sinclair, Upton. World's end. Viking. 1940. 740 pp PZ3.S616 Wo

Stowe, Harriet Beecher. Uncle Tom's cabin. Dutton.

Thorne, Anthony. Cabbage holiday. Random House. 1940. 6, 300 pp. PZ3.T39355 Cab

Wadell, Winifred. Here dwells enchantment. New York, Arcadia House. 1940. 256 pp. PZ3.W12096 He

## Fine Arts

### *Architecture*

Chamberlain, Samuel. Old Marblehead; a camera impression. New York. Hastings House. [1940.] 8094.03–554

**Colonial Williamsburg**, inc. Williamsburg, Virginia; a brief study in photographs. Colonial Williamsburg. 1939. 8094.04–123

**Field**, Wooster Bard. House planning. McGraw-Hill. 1940. 8117.02–114

**Frary**, Ihna Thayer. They built the Capital. Richmond, Garrett and Masie. [1940.] 8112.01–112

**Pica**, Agnoldomenico. Nuova architettura nel mondo. Milano. [1938.] *8093.08–131

**Roth**, Alfred. The new architecture. Zürich. 1940. 8093.08–132
In German, French and English.

**Wardlaw**, Georgia Dickinson. The old and the quaint in Virginia. Richmond, Va., Dietz Press. 1939. 8161.08–133

**Wills**, Royal Barry. Houses for good living. Architectural Book Pub. Co.. [1940.] 8117.05–138

**Wilson**, Francis Vaux, *Jr.* Tomorrow's homes. Trenton, N. J., Homasote Co. [1939.]

### *Crafts*

**Mera**, H. P. Wedge-weave blankets. Santa Fe, N. M., Laboratory of Anthropology. [1939.] 4071.02–305

**Ormsbee**, Thomas Hamilton. Collecting antiques in America. McBride. [1940.] 8161.08–132

**Perry**, Evadna Kraus. Crafts for fun. Morrow. 1940. 8162.03–114

### *Drawing. Engravings*

**Furniss**, Dorothy. Figure-drawing for beginners. Pelham, N. Y., Bridgman Pub. [1940.] 8142.04–146

**Roger-Marx**, Claude. French original engravings from Manet to the present time. Hyperion Press. 1939. *8152.01–401

### *Gardens. Flowers*

**Kuck**, Loraie E. The art of Japanese gardens. Day. [1940.] 8137.08–103

**Rockwell**, F. F., and E. C. **Grayson**. Flower arrangement in color. Wise. [1940.] 4092.08–123
Color photography by Frederick W. Cassebeer.

### *Painting*

**Allen**, Arthur Brucc. Imagination and reality in colour; an art manual for teachers. Warne. [1939.] 8070.07–140

**Betjeman**, John, and Hugh **Casson**. A handbook on paint; colour and controversy. London, Silicate Paint Co. 1939. 8070.07–141
Colour and the interior decorator, by John Betjeman. Colour and the architect, by Hugh Casson. Colour and the builder, technical data.

**Brion**, Marcel. Michelangelo. Greystone Press. 1940. 4103.08–113
Translated from the French.

**Harris**, Enriqueta. The Prado; treasure house of the Spanish royal collections. Studio Publications. [1940.] *4067.02–102

**Jacovleff**, Alexandre. Dessins et peintures d'Asie. Paris. [193–?] *4088B.102

**MacKenzie**, Helen F. Understanding Picasso; a study of his styles and development. Univ. of Chicago. [1940.] 8063B554

### *Sculpture*

**Bell**, Enid. Practical wood-carving projects. Harper. 1940. 8183.05–111

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# More Books

The Bulletin of the Boston Public Library

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## St. Francis and his Rules

THE Sabatier Collection of Franciscana is one of the largest libraries relating to St. Francis. It has been the Library's policy, ever since its acquisition in 1930, to increase it; and the latest addition consists of two fifteenth-century manuscripts and a sixteenth-century printed book. The first is the *Rule of the Franciscan Third Order;* the second, the *Rule of St. Clare;* and the third, *Die Legend des heyligen Vatters Francisci.* The manuscripts are written in gothic script, with initial letters in red and blue; the printed volume was published at Nuremberg in 1512, and is illustrated with fifty-seven large woodcuts by Wolf Traut.

The *Rule of the Franciscan Third Order,* in Italian and Latin, and consisting of 77 vellum leaves, is perhaps the more interesting of the manuscripts. The place of its writing may be established by a reference in the text: "St. Luchesius of Poggibonzi, buried in our church outside Poggibonzi; his feast is celebrated with a solemn procession on the 28th day of April." St. Luchesius is generally considered the first Franciscan Tertiary. He rebuilt the church that the town of Poggibonzi gave to St. Francis. It was probably in the monastery attached to the church that the Library's manuscript was produced. The legend runs that Luchesius settled at Poggibonzi as a merchant, but, his conscience troubling him on account of his easily-gained wealth, he sold his possessions and devoted himself to the poor and sick. When St. Francis came preaching to Poggibonzi in 1221, the year in which he had formulated the Rule for lay Franciscans, Luchesius and his wife Bonadonna immediately entered the Order of Penitents as its first members.

The most important part of the manuscript is that which states the Rule proper of the Order. It comprises nine leaves, and gives an Italian translation of the Rule embodied in the bull issued by Pope Nicholas IV in 1289 and known as "Supra montem" because of the words that follow the salutation: "Upon the mountain of the Catholic faith which inflames and kindles the disciples of Christ with the fire of God's charity..." The Rule of Nicholas IV remained, until modern times, the final form of

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certain additions, which are interesting to note as they reflect distinct the Rule given by St. Francis. The Library's manuscript records that "this third order was begun and instituted by St. Francis in the year of the Lord 1221"; however, the original text of the *Memoriale*, or first draft of principles for organizing the secular followers of the Saint, is not extant. Professor Sabatier in 1901 discovered at Capistrano in the Abruzzi an early text of the original Rule, which was the combined work of St. Francis and Cardinal Ugolino, later Pope Gregory IX, containing also later revisions. According to Father Mandonnet, the form of the Rule as promulgated by Nicholas IV is nothing else than a slightly adjusted version of the so-called second Rule of 1234, which was in substance a return to the *Memoriale* of 1221. The publication of new material, about a decade after Sabatier's discovery, gave rise to various hypotheses regarding the alterations of the first Rule. Yet it appears that the Capistrano document represents in essence the original Franciscan-Gregorian Rule; and the form promulgated by Nicholas IV, as the Library's manuscript shows it, obviously contains the body of the earlier Rule with historical developments.

The Italian version in the manuscript does not correspond exactly with the Latin original of the bull, for it expands to twenty-two chapters the same material that the Latin text covers in twenty.

The first chapter concerns those who may wish to enter the Order. All candidates for admission must be "diligently examined" in regard to their faith and their observance of the practices of the Church; if they can give satisfaction on this point, they will be received and clothed in the habit of the Order. "But," the Rule warns, "one must be carefully on one's guard lest any heretic or anyone suspected of heresy, or even having a reputation for heresy, be in any way received into this life. And if by chance anyone should already have been admitted, let him be promptly delivered to the inquisitor of heresy for punishment." This shows a significant change, for the Rule of 1221, while it forbids the admission of heretics, has nothing to say about the Inquisition; indeed, it even suggests that if a candidate has been suspected of heresy but has had his record cleared he may be admitted.

A prospective member must settle his debts and live in peace with his neighbors. When all conditions have been fulfilled, after the lapse of a year and on the recommendation of the council he may be received upon promising to observe the commandments of God and render satisfaction for any transgression against the new way of life. Once admitted, a member may never return to the world. However, "he may freely enter into another approved religion" — meaning another religious order. Married women may not be admitted into the confraternity without the consent of their husbands. The Penitents should dress only in material "humble in price and in color, not altogether black nor altogether white."

This emergence of the Franciscan gray differs from the Rule of 1221, which merely specifies a "humble cloth without color." Members are forbidden to attend "improper festivities, shows, or balls," or to make contributions to actors. One command is of no little interest today. "The Brothers shall not bear arms of offense; only for the defense of the Holy Roman Church and of the Catholic faith, or of their own land or their city, or with the permission of their ministers." The earlier Rule was more uncompromisingly pacifistic, forbidding the Brothers to bear "deadly arms" against anyone.

The Rule proper ends with the statement: "Given at Rieti fourteen days before the kalends of September in the second year of our Pontificate." It may be noted that in the following Bull of Indulgence the Penitents are called " the Order of the Continents of St. Francis."

Professor Sabatier in his *Life of St. Francis of Assisi,* first published in 1894, expressed with characteristic aptness the difference between the First Order — that of the Friars Minor — and the Third Order, both of which received their Rules in the same year. "Francis and his companions," he wrote, "wanted to be the apostles of their time, but no more than the apostles of Jesus did they wish all men to enter their society . . . which, following the word of the Gospel, was to be a leaven for the rest of mankind. Consequently their life was the *apostolic* life followed literally, but the ideal that they preached was the *evangelical* life which Jesus had proclaimed." Hence it was the evangelical, not the apostolic life toward which the Order of Penitents aspired. A glance at the Rule of the Friars Minor in its definite form, promulgated by Pope Honorius III in 1223, will show that it is in many respects simpler than the Rule for the Third Order, as it had no concessions to make for the continuation of family and business life. The Friars renounced all property and were forbidden to receive money, for they were to live "as pilgrims and strangers in this world." Further, they were not allowed to have any converse with women or to enter nunneries. Their dress — limited to tunics, only one with a hood — was of course more austere than that of the Penitents.

The directions for various rites and practices which follow the Rule in the Library's manuscript are invaluable for the study of thirteenth-century religious life. First appears the form of profession used when a member is inducted into the Order. It begins with the blessing of the habit of a new Brother, continuing with prayers for that of a Sister. A bar of music over the words "Veni creator spiritus" precedes the text of the Pentecostal hymn. Among the familiar canticles, antiphons, prayers and psalms of the Roman Missal, the prayers that refer to "the blessed Francis" give these rites an individual note. Detailed instructions for taking Communion to a sick member and for administering Extreme Unction are in Latin, likewise the Commendation of a departing Soul, the Vigils

and Office for the Dead, the form of papal absolution, the Passion according to Matthew, and the Seven Penitential Psalms. The appearance of the prayers of St. Jerome — a long one and eight shorter ones — in Italian indicates that these were especially popular.

The manuscript also contains a list, apparently drawn from a work by Bartholomew of Pisa, giving the names of the Saints who had been members of the Third Order. It includes St. Elizabeth, whom the manuscript erroneously calls a daughter of King Louis, confusing her with Isabel (or Elizabeth), daughter of Louis VIII, also a Tertiary; unquestionably the one who is meant is Elizabeth of Hungary, celebrated in legend, song, and art for her charity, and whose feast-day, as the volume correctly gives it, was November 19th. Only the Saints of the Third Order are noted. However, among the uncanonized members were many illustrious names, to mention only Dante, Giotto, and Petrarch. And among those who entered after the date of this manuscript was one of special interest to Americans — Christopher Columbus.

THE *Rule of St. Clare* — also in Italian and Latin, and consisting of 56 vellum and 18 paper leaves — is the fundamental document of the Second Order of St. Francis — that of the Poor Clares. The first forty-nine pages comprise an Italian translation of the Rule, which Pope Innocent IV confirmed and brought himself to the Saint at San Damiano shortly before her death in 1253, and which nearly a century later Pope Clement VI promulgated again for the use of new convents founded by Queen Sancia of Naples. Following the Rule is the sixteen-page text, also in Italian, of the privilege granted by Philip Cabassole, Cardinal Protector of the Order in 1370. A large part of the volume is given to explanations of the Rule by the famous Franciscan St. John Capistran, the learned and powerful nobleman whose sudden conversion in 1416 created a great sensation. Further the volume contains the Apostolic letters of Pope Eugene IV, published in Rome in 1446, modifying the Rule as revived by St. John Capistran, and the concessions granted in 1447 by Pope Nicholas V. Systematic comments on the Rule were contributed by Brother Nicolas of Osimo, one time Vicar-General of the Order of the Friars Minor. The book ends with a quotation of twenty-six stanzas from Canto XI of Dante's *Paradiso*.

The Rule of St. Clare represents a climax in the development of the Second Order. During the night of Palm Sunday of 1212 Clare, the seventeen-year old daughter of the noble house of Scifi at Assisi, fled from her home to the Church of St. Mary of Porziuncola, where St. Francis received her into the life of "holy poverty." In the same year Clare entered the shelter belonging to the church of San Damiano, where she formed the nucleus of the Order of Poor Ladies or Poor Clares. By 1214 the cloistered community was living according to the Rule given

them by St. Francis. Convents multiplied, and four years later Cardinal Ugolino issued a Rule based partly on that of the Benedictines. In 1247 Pope Innocent IV eliminated the Benedictine character, yet allowing property to be held in common. Finally the Rule of St. Clare drawn up by Cardinal Rainaldo, later Alexander IV, was confirmed by Innocent IV for the community at San Damiano only.

After Cardinal Rainaldo's enthusiastic salutation to Clare and her Sisters, the Rule proper begins: "The form of the life of the Order of the Poor Ladies which the blessed Francis instituted is this . . ." Clare promises to obey Pope Innocent, the Church, and the successors of St. Francis. Various chapters prescribe the reception of novices; the manner of saying the divine office, with the express decree that the Sisters should read it "without singing"; the election of the abbess; the care of the sick Sisters and the penance of the erring ones, and so on. The application of the Rule is recommended in minute detail. The close resemblance of the Rule of St. Clare to the Rule for the Friars Minor is striking; they both begin with the same statement of essentials. Certainly the obligations of the Poor Ladies were no less severe than those of the Friars, and in respect to fasting they were even more rigorous. The chief difference between the First and the Second Order is the emphasis on the cloistered life and the prescription of silence for the latter.

The relaxation of the strict rule in various Clarissan convents during the fourteenth century gave rise to the zealous revival started by the French nun St. Colette, whose severities were strongly supported by St. John Capistran. Perhaps the full import of this return to austerity appears best in the mitigating decrees of the fifteenth-century Popes. The perpetual fast, for example, seemed "very rigorous" to Eugene IV, who declared that the nuns should keep only such fasts as were obligatory for the Friars Minor. And he also decreed that the Sisters, instead of going barefoot, should be allowed to wear some humble foot-wear — wooden clogs and, in cases of necessity, even regular shoes.

ST. BONAVENTURA, the Seraphic Doctor, completed his *Life of St. Francis* in 1263, when it was accepted at the general chapter of the Franciscan Order as the official biography. Three years later the Chapter of Pisa ordered the destruction of all previous biographies, which probably included the *Mirror of Perfection* of Brother Leo; the *Sacred Marriage of blessed Francis with the Lady Poverty,* composed by Giovanni Parenti; the *Legend of the Three Companions* — Leo, Angelo, and Rufino — and the two versions of the *Life* by Thomas of Celano. While these memoirs were in the making, the Franciscan Order had suffered from violent conflicts between the Zealots, or literal followers of the Rule, and Conventuals, the party favoring a relaxed interpretation, with the Moderates standing in between. Bonaventura, who was elected General of the Order

in 1257, belonged to the Moderates, and accordingly his biography, as Professor Sabatier pointed out, had to be "the work of a compiler and peacemaker." However, Bonaventura was still a contemporary of the Saint — indeed, he mentions that in childhood he was "through his merit snatched from the jaws of death." If the space given to miracles and apocryphal stories seems to present a St. Francis already become legendary, the book is nevertheless suffused with genuine reverence and affection.

The German translator is anonymous. His style is plain and homely, with linguistic peculiarities and an arbitrary sentence structure. No wonder that he refers to the Latin original as written in "over-delicate and flowery language." The woodcuts, although unsigned, are undoubtedly by Wolf Traut. Some of them are dated 1511 and 1512; and they all have been tinted by a contemporary hand, the majority in bright colors. They are so plastic and faithful to the text that an illiterate could follow the story.

The series opens with the most striking cut, which is twice repeated — St. Francis on Mount Alverna receiving the stigmata. He is kneeling with hands uplifted in ecstasy toward a soaring seraph, from whose hands and feet black lines extend to those of the Saint. On the back of the same leaf there is a serene portrait of St. Francis preaching in the country. Most of the cuts occupy half a page. Several lively scenes illustrate Francis's youth and conversion. In the streets of Assisi a stranger spreads out his mantle at the feet of the surprised youth; next, the young man is lying in a comfortable bed, beholding in a dream odd pieces of armor marked with a cross; then he is seen dismounted from his horse, embracing a leper; and seated among beggars, dressed in a tattered cloak. Among the cuts illustrating the founding of the Order, two are especially noteworthy. In one St. Francis sits on a bench, a breviary on his knees, while the seven first friars lie prostrate before him; in the other, he hands the sealed documents of their Rules to the Friars, the Poor Ladies, and the Penitents of the Third Order. The miracles of St. Francis, with which the work abounds, are dramatically depicted, as also his mortifications, penances, and victories over temptations. But one turns with greater pleasure to the scenes of his preaching to the animals, the birds, and the fish. Full-page cuts represent his death and his reception into Heaven.

All three volumes have been placed, with other important pieces of Franciscana, on view in the Treasure Room.

MARGARET MUNSTERBERG

# Early Books of Mainz and Strassburg

AMONG the fifteenth-century books lately acquired by the Library, there are three printed at Mainz and eight printed at Strassburg. The following notes are about these volumes.

Books produced at Mainz, the birthplace of printing, will always be dear to scholars and booklovers. Apart from a single leaf from the 42-line Bible and one from the 48-line Bible, the Library has had so far only two books printed at Mainz, both purchased in recent years — Aquinas's *Commentary on the Sentences* and Breydenbach's *Peregrinationes*. To these have now been added the three new items, among them the monumental *Decretum* of Gratian, printed by Peter Schoeffer in 1472.

The first printers of Strassburg have been better represented; the Library had eighteen items, the products of eight presses. Among them were an excellent set of Beauvais's *Speculum Majus*, a *Gesta Romanorum*, a *Flores Musice*, and the more recently purchased *Hortus Sanitatis* and the Halberstadt Missal. Strassburg, however, was one of the most important centers of early printing in Germany, and the gaps in the collection were still conspicuous. The eight new volumes go far toward remedying the deficiency, from the typographical as well as the scholarly and artistic point of view. They include a beautiful copy of *Titurel* by an unknown thirteenth-century poet; the first German edition of Horace's *Works*, with a multitude of woodcuts; a famous treatise by Anselm, Archbishop of Canterbury; and a first edition of the *Letters* of Bernard of Clairvaux.

The books discussed in these notes, as well as the other Mainz and Strassburg items described in earlier issues of More Books, have been placed on view in the Treasure Room.

## *MAINZ*

## PETER SCHOEFFER

GRATIANUS. Decretum. [With Glosses.] 13 August, 1472.

*Hain *7,885; B.M.C. I, 29.*

Printed with gothic types, in folio form, in two columns, the commentary surrounding the text. It has 413 leaves; the last, a blank, is lacking. The size of a leaf is 455 × 320 mm., and the text in a column measures 368 × 124 mm. In modern leather binding.

GRATIAN'S *Decretum*, finished about 1150, is the first part of the *Corpus Juris Canonici*. It is not an official code, and it was never recognized as such; nevertheless, by long usage it attained a public authority which has been accepted by the Church. The work was hailed with tre-

mendous enthusiasm upon its appearance, and retains its prestige to this day. It was called by its admirers an "opus aureum" and an "opus divinum," and was introduced at once into all the universities as a manual. Every word of the master was studied and scrutinized by a host of commentators. Through the Council of Trent to the promulgation of the General Code by Pope Benedict XV in 1917, the *Decretum* remained the cornerstone of ecclesiastical law.

Franciscus Gratianus, a Camaldolese monk in the monastery of San Felice at Bologna, originally entitled his work *Concordantia discordantium canonicum,* his purpose being to make the contradictory canons agree. There had been more than forty collections of canon law compiled before Gratian's time, and he utilized them all in preparing his own. Dividing the texts —apostolic canons, decretals, passages from the writings of the Fathers, opinions of the earlier editors, and even chapters from the civil laws — into opposite groups, he tried to explain and remove their divergences. In brief summaries he pointed out that one canon formed the rule, whereas another was an exception; that one was a precept and another only a counsel; that one originated from a higher and another from a lower authority; that one applied to the whole Church and another only to a province, and so on. These expositions, which serve as a connecting link, are the *dicta Gratiani.*

The enormous work is divided into three parts, treating *De Personis, De Causis,* and *De Sacramentis.* The first part consists of 101 distinctions; twenty discuss the general principles of canon law and the remainder, ecclesiastical persons and offices. The second part contains 36 cases, subdivided into questions, under each of which are arranged the various canons, decretals, and other texts. The third question of the thirty-third case is an independent treatise on Penance. The third part deals, in five distinctions, with the law bearing on ritual and the Sacraments. There are, in all, 3848 chapters, of which about 160 are later additions.

Gratian was the founder of the science of canon law, and hundreds of *magistri* made it their task to elucidate his work. Outstanding among them was Johannes Teutonicus, who about 1210 prepared an *Apparatus* which was recognized as the most authentic commentary — the *Glossa Ordinaria* of the *Decretum.* Johannes's aim was to achieve the same result in regard to the various glosses that Gratian achieved in regard to the canonical texts. He chose the appropriate material from the rich existing literature, and in case of controversial passages either adopted a certain point of view or, stating the several viewpoints, undertook to solve the contradictions. Thus his own work is not a new compilation of glosses but a short practical treatise, with a tendency to generalization. It became thenceforth the foundation for the study and the use of the *Decretum.*

The *Apparatus* of Johannes Teutonicus was revised some thirty years later by Bartholomaeus of Brescia, a professor at Bologna. This revision

was made timely by the publication of the Decretals of Gregory IX, which solidified into one collection all the *Compilations* which had appeared since the *Decretum*. Bartholomaeus himself was not an original thinker. His first paragraph states his purpose clearly: "Since when new events occur we must have recourse to new remedies, I, Bartholomaeus of Brescia, trusting in the magnificence of the Creator, have brought the *Apparatus* of the *Decretum* into better shape — not criticizing anyone, or taking to myself the credit for glosses which I have not written, but merely supplying the defect wherever correction seemed necessary, either because of the removal of certain decretals or because of the enacting of others. Occasionally I have also inserted decisions which were overlooked by Johannes." According to Friedrich von Schulte, the eminent German historian of canon law, Bartholomaeus's contributions consist mainly of the following: the quotations from the decretals of the *Compilations* are taken instead from the Gregorian collection; quotations from decrees and decretals which Johannes overlooked are introduced; references are made to other glosses; new decretals are added; further general statements and solutions are given. "The work," Schulte wrote, "has uncontestable worth in that it made Johannes's *Apparatus* more immediately useful."

The importance of the *Decretum* may be judged by the fact that some forty editions appeared before the end of the century. Schoeffer's edition, which was one of the first, is very impressive. The text is printed with the type first used in the 1462 Bible, for which it was probably cut. The smaller type of the commentary is that of the 1468 *Grammatica*. Gratian's summaries, as in the manuscripts, are printed in red, which, with the large initials painted in red and blue, give a pleasing variety to the page. The Library's copy is very large and clean.

Bought in February 1940, from the Benton Fund.

## TURRECREMATA, JOANNES. Expositio Psalterii. 10 March, 1476.

*Hain *15,699; B.M.C. I, 31.*

Printed with gothic types, in folio form, 35 lines to a page. It has 173 leaves. The size of a leaf is 282 × 202 mm., and the text measures 185 × 115 mm. Initial letters in red and blue, with a large ornamented letter at the beginning of text. Bound in old calf, rebacked.

THE name of Cardinal Turrecremata is memorable in the history of printing because it was he who gave permission to Conrad Sweynheym and Arnold Pannartz to print the first books on Italian soil. As Abbot of Subiaco, the Cardinal befriended the two Germans, who, in search of a suitable place to settle down, at last set up their workshop in the monastery. He was by that time in his seventy-sixth year, yet he welcomed the new invention. And further, he did not insist that the

printers produce one of his own books, although he was a voluminous author, many of whose works are unpublished to this day.

The Cardinal's Spanish name was Juan de Torquemada. Descendant of an old Castilian family, he early entered the Dominican Order. Having been called to Rome, he was entrusted with important diplomatic missions to Germany and the Netherlands, and was made Cardinal in 1439. The Abbey of Subiaco, together with other abbeys and bishoprics, was under his jurisdiction.

*The Exposition of the Psalms* was written in his old age. As he explains in the preface, his mind "was often distracted by the weight of years, frequent illness, and the depth of wisdom hidden in the psalms." Nevertheless he went on preparing the work, which, he hoped, "could be owned and understood by the greater part of the clergy, even those who are poor." His method is simple. Taking the text of the psalms — their words enclosed in parentheses — he attaches his commentary to every phrase, often quoting the opinions of Jerome, Augustine, Cassiodorus, and others.

The work was first printed by Ulrich Han in Rome in 1470, and became so popular that nearly twenty other editions were issued in the century. Schoeffer published an earlier edition in 1474; but the present one is particularly handsome. It has a special interest in that the first words of each psalm are printed with the large type of the Great Psalter of 1457.

Bought in November 1939, from the Benton Fund.

## PETER VON FRIEDBERG

TRITHEIM, JOHANN. De Proprietate Monachorum. 1495.

*Hain *15,619; B.M.C. I, 47.*

Printed with gothic types, in quarto form, 36 lines to a page. It has 18 leaves. The size of a leaf is 207 × 145 mm., and the text measures 147 × 85 mm. Numerous manuscript notes in the margins.

TRITHEIM wrote his tract *On the Property of Monks* in 1487, at the age of twenty-five. Having assumed office, the young abbot began his reform activities at once. He found Spanheim in a deplorable state, the buildings run down and the monks ignorant and worldly. His first efforts, therefore, were directed toward the restoration of discipline and the awakening of love for learning. Himself a scholar with a far-reaching curiosity, he collected a library which made Spanheim famous; and as a man of ascetic habits he enforced the monastic rules with a rigor that later cost him his position. There was nothing haphazard in his program. Tritheim was both a devotee of the Church and a humanist. Had he lived on to Luther's time, he would have been a violent opponent of the secession; but there can be no doubt that, like many other of his contemporaries, he wanted to have the necessary reforms realized by the Church itself.

The *De Proprietate Monachorum* is divided into ten short chapters. "The core of a monk's life," the author wrote, "consists of his vow of poverty, obedience, and chastity." Then, addressing himself to the monks individually, he continued: "You have taken your vow without compulsion; you are not free any longer, but the servant of Christ. You have promised to belong to God, who will not give you back what is His. If you break your vow, He will judge you not according to your former standing, but as a fugitive and an apostate. You are a monk, and only as such can find your bliss. If you fail, you will be damned; but if you remain faithful, you will be great in God's Kingdom." Quoting from the writings of the Church Fathers and the great abbots of more recent times, he showed that canon law definitely prohibited the holding of property by monks. A monk should own nothing, not even by permission of the abbot. The abbot himself is not allowed to have possessions. Everything belonging to the abbey must be held in common.

Tritheim warned the monks that they must not regard a book as property but merely as a possession for use. But certainly he did not wish to discourage them from bookish inclinations. In 1492 he wrote an essay called *De Laude Scriptorum Manualium*, in which he urged that "no work befits a monk better than copying." He partly attributed the sloth of monastic life to the monks' idleness after the invention of printing. "Printing, however," he argued, "has not made copying superfluous. Writing on parchment may last for a thousand years, whereas books printed on paper will do well if they exist for two hundred. And further, not all books get printed; many remain which must be copied. Those who have given up writing because of the invention of printing were never real lovers of books."

Bought in July 1937, from the Harris Fund.

## *STRASSBURG*

## JOHANN MENTELIN

### TITUREL. 1477.

*Hain *6,683; B.M.C. I, 59.*

Printed with gothic types, in folio form, in two columns, 40 lines to a column. It has 307 leaves. The size of a leaf is 294 × 222 mm., and the text in a column measures 212 × 64 mm. Initial letters in red.

JOHANN Mentelin published the *Parzival* of Wolfram von Eschenbach in 1477; in that year he also published a *Titurel* which has been ascribed by the bibliographies, including the British Museum *Catalogue*, to the great epic poet, although German literary historians long ago established that it was written some fifty years after his death. To be sure, Wolfram

von Eschenbach wrote a *Titurel* which was left unfinished, in four fragments, amounting to 206 stanzas. The *Titurel* printed by Mentelin is, on the other hand, an enormously lengthy poem, comprising no less than 6207 seven-line stanzas, or over 43,000 lines, more than twice as many as the *Parzival*. To differentiate between the two works, German scholars refer to Wolfram's poem as "Der ältere Titurel" and to the later one as "Der jüngere Titurel."

The confusion is due to the fact that the author of the later work, too, often speaks in the name of Wolfram. The very last two lines state, "Ich Wolfram bin unschuldig Ob schreiber recht unrichtig machet" — "I, Wolfram, am innocent If the scribe turned what was right into wrong." This, however, may have been, as Karl Simrock suggested in 1857, "a playful device, a poetical fiction to attract the reader's attention and at the same time flatter the author's self-esteem." Several times the latter reveals his own name to be Albrecht, as in the third stanza from the end. About the life of this poet nothing is known. He was formerly identified with Albrecht von Scharffenburg, chiefly on the authority of Ulrich Füetrer, who in his *Buch der Abenteuer* praised him highly and named him the author of the *Later Titurel*. The ascription has been denied, and to this day the question of the authorship is unsettled. (In no case, however, can it be true that the work was, as an American catalogue states, "extended by Eschenbach from the Titurel of the poet Albrecht von Scharffenburg" — if only for the reason that Eschenbach died before Scharffenburg was born.)

There can be no doubt that the *Later Titurel* was composed long after Wolfram's death. It contains a reference to Richard of Cornwall, who was elected "King of the Romans" in 1257 and died in 1272; and the poet often addresses three "princes" whom he wishes to win for his patrons. As his suit remained unsuccessful, he complained bitterly of their stinginess. He then turned with new hopes to "Duc Loys et Palatinus," whom he compared to an eagle, and who was probably Ludwig the Stern, the Count Palatine largely responsible for the election of Rudolph of Hapsburg as Emperor of Germany.

The story of Wolfram's *Titurel* is comparatively simple. Sigune, granddaughter of Titurel, asks her suitor Schionatulander to perform some acts of chivalry for her. Accompanying her uncle Gahmuret, he starts off therefore in search of adventure. Gahmuret dies of wounds received in battle against the pagans. In the forest where the young lovers meet appears a hound, with the description of their fate hanging on a cord from its neck. Schionatulander overpowers the animal with his bare hands; Sigune reads the lines, but she looses the cord and the animal escapes. She enjoins Schionatulander to bring back the cord — the "Brackenseil" — and tells him that only on that condition will she yield him her hand. The young man mounts his horse and begins his hunt for the hound, which he almost captures but loses again because the wind carries away its bark.

The *Later Titurel* is a much more complicated affair. The following may give a faint notion of its bewildering tangle of events:

In the forest of Salvatsch in the land of Salvaterre, whither an angel leads him, Titurel builds a temple for the Grail. This temple, with its sculptures and wrought decorations, its jewels and gleaming stained glass windows, is beautiful beyond imagination. Titurel reigns here for four hundred years, although he looks barely fifty. He marries Richoude von Spange, and from them are descended the noble knights and ladies who figure in the subsequent high adventures. The chief hero of the *Aventuire* is the invincible Schionatulander, who appears as a mysterious green knight at King Artus's court and astonishes everyone with his prowess, thus winning the right to kiss Queen Guinevere's eighty maidens. His exploits take him as far as Bagdad, to the court of Baruch. He overcomes all, even when confronted with a hundred horses armored in iron; and when he is wounded, he is healed by a miracle. After enough has been accomplished, he sails through storms to Spain. Now the Emperor Lucius of Rome is threatening King Artus's realm, but Schionatulander puts his armies to flight. His chief enemy henceforth is Orilus, who is attacking Wales and Norgals. Meanwhile the great Queen Secundille chooses for her husband Anfortas, who, however, loves Orgeluse and has moreover received a poisoned wound. Schionatulander fights singly with Orilus and then defeats the armies of his ally, Lähelin. At last he can return to King Artus's court and see his beloved Sigune. He escorts her to the Grail Castle, but on the way they meet Orilus, and in the ensuing fight he is fatally wounded. The rest of the narrative centers round the chaste young Parzival. Kundrie announces that the Grail has vanished, and Parzival fares forth to recover it. He meets in combat the knight representing the sorcerer Klingsor, who has robbed King Gloris of his wife, vanquishes him, and returns the stolen Queen to her husband. Many other perilous encounters follow, until his friends at King Artus's court receive the news of his winning the Grail, and of the healing of Anfortas's wound. But the Grail must be taken to a safer place and is therefore brought to the Orient, to the realm of the virtuous Prester John. The journey is full of miraculous adventures. When the knights arrive with the Grail, they are met by Queen Secundille and her consort Feirefiz, who rule over twenty-five countries, all converted to Christianity. The Temple of Prester John is of stupendous beauty, and here the Grail finally rests. Titurel may die at last and be buried. Prester John offers his crown to Parzival.

As Gustav Ehrismann points out in his great *Geschichte der Deutschen Literatur bis zum Ausgang des Mittelalters*, there is a fundamental difference in the social and political ideas of the two *Titurels*. Albrecht sees the world in a hierarchical order; the regulation of earthly interests comes from the Church, and the priesthood is exalted above everything else. With

Wolfram, on the other hand, chivalry is conceived "humanistically," possessing its own worth without being measured by the priestly state. But to quote Professor Ehrismann, "By trying to bring to light the high mystery of the Grail and letting his own invention over-run everything, Albrecht has blurred the original ethical thought — that of man purifying himself from error for the sake of truth and penetrating from the world to God." The language of the *Later Titurel* is dark and mystical, foreshadowing the tendency of the fourteenth century. The prosody, with its internal rhymes, is artificial — "as if the imitator had tried to outdo his master." Yet this thoroughly Gothic poem exerted a tremendous influence, as the existence of more than thirty manuscript copies shows. A few years after the appearance of the printed edition a Count of Regensburg still recommended it to his sons as "the most divine instruction for the nobility."

This is the only fifteenth-century edition — and, for that matter, the only edition ever printed. It was produced with the same type and in the same format as the *Parzival;* it is to be noted, however, that it is printed like prose, each stanza making a paragraph. The Library's copy is very fine and large.

Bought in February 1939, from the Benton Fund.

## ADOLPH RUSCH

JACOBUS MAGNI. Sophologium. c. 1470.

*Hain *10,472; B.M.C. I, 61.*

Printed with gothic types, in folio form, 35 lines to a page. It has 219 leaves, the last one blank; the second blank leaf is missing. The size of a leaf is 288 × 205 mm., and the text measures 182 × 105 mm. Large initials in red. In contemporary binding, stamped leather on boards.

THE volume is called *The Book of Wisdom,* and justly. In it the author gives his best counsel on all imaginable subjects; and for his time Jacobus Magni — or rather Jacques Legrand, an Augustinian monk who flourished during the reign of Charles VI — was an enlightened spirit. Another work of his, "a lytel book named the book of good maners," was translated and printed by William Caxton. Much of the material of this *Livre des Bonnes Moeurs* Legrand later incorporated into the *Sophologium.*

The book, which the author dedicated to Michel, Bishop of Auxerre and confessor to the King, consists of a vast multitude of quotations arranged in logical order. It is divided into three parts. The first begins with the praise of wisdom, which everybody should strive to acquire; then it discusses each of the seven liberal arts. The second analyzes the theological, cardinal, and capital virtues. The last treats of the various classes of society. Starting out with a contemplation of the brevity of life

# Argumentum Prime odes

PRima ode ad Mecœnatem loquitur. quandoquidem huius hominis auxilio sustentatus fuit cæteri quoq; poetæ. Idcirco Virgil. in primo. g. ipm mœcenatē inuocat/& decus sui appellat. cū ait. Tuq; ades inceptū vna decurre laborē. n © deq; o fame merito pars maxima nostre Mœcenas pelagoq; volans da vela patenti. Summarium plenius patet in ver. Sint quos curriculo.

a PLEROSNAS atauis. Veni/ uolendā captat ipm mecœnatē a generis vetustate laudando. Sic Virgil. Dardanide duri. ite nate dea nā te maiorib' ire alti. Auspiciis manifesta fides: sic cōtra vi tuperauit vt bellū etiā p cede boū stratisq; iuuēcis laome dontiade preterea magna Auxesi vsus est qui dixerit atauis regibus. Nō eni solū nobilitatē. verū etiā vetustatē in nobilitate laus dauit preclarū enim munus fortune est nasci ex rege sed preclarius ex eo rege cuius quoq; maiores regnauerint. Eritq; ordo o mecœnas edite atauis regibus.

b ATAVIS. In agnationis gradib' ascēsus descēsusq; est

## Prima ode ad Mece.

p.n. a b c in loco genepte.

Mecœnas atauis edite regibus

Ascēdit aūt hoc pacto. vt q tegenuerit patrē appelles. Deinde est auus ab euo noiatus. qa prē antigor est. post Auū p auus. q. ppe auū. inde abauus: qa sitā procul ab ipso auo postremo est atauus & tritauus. post tritauū maiores dicimus. Eadē erit rō in descensu primo fili' inde nepos. q. natus post. Deide sequunt p nepos abnepos &c. Ex latere b' hēmus patruū pīa fratrē & auū culū mris fratrē. Qui aūt aui frater sit magn' patruus dicit c EDITE. est eni Edo ex e ct (q auiq magnus auūculus. do. Paliqñ in cōpositione auget. vt duceo ideſt valde luceo. aliqñ vim habet prepositionis extra. vt emitto extra mitto.

A

*A Page from Horace's "Opera," Printed at Strassburg in 1498*
*Facsimile Reduced*

and the necessity of preparing for death, it describes the ecclesiastical state, the nobility, and finally the common people: merchants, laborers, the family, and — without which no medieval moral treatise would be complete — the conduct of virgins and widows. Of course, since it is made up of quotations, the work is somewhat disjointed. But undoubtedly the author's learning was sound and his viewpoint advanced. The reading of such a chapter as the one proving that magic arts are useless has the effect of a fresh breeze. Jacques Legrand was competent to teach "vertuous lyuyng"; as in his book on good manners, there is nothing in the *Sophologium* "but for the moost parte it is aledged by scrypture of the byble. or ellis by sayeng of holy sayntes doctours philosophres & poetes."

It has been recorded that this brave monk almost got into serious trouble in 1405. On Ascension Day he preached a sermon before the Court, and used the occasion to attack the Queen, Isabel of Bavaria, and the Duke of Orleans, to whom the people attributed all their miseries. It was only the intervention of Charles VI, who temporarily regained his sanity at that time, that saved him. But in spite of his criticism of the Duke of Orleans, Legrand did not join the party of his enemy, the Duke of Burgundy. In fact, he undertook a diplomatic mission to the King of England on behalf of the son of the Duke of Orleans. After this he disappeared from the scene.

Bought in October 1939, from the Bowditch Fund.

## GEORG HUSNER

**ANSELM, Archbishop of Canterbury. Cur Deus Homo.** Before 1474.

*Hain *1,137; B.M.C. I, 83; G.W. 2,035.*

Printed with gothic types, in folio form, 35 lines to a page. It has 30 leaves. The size of a leaf is 285 × 214 mm., and the text measures 178 × 122 mm. Bound in modern vellum.

THE *Cur Deus Homo,* or *Why God Became Man,* is Anselm's interpretation of the mystery of the Incarnation. This is the so-called "Theory of Satisfaction," which rests on three propositions: that atonement is necessary for sin, which is an insult to God; that such atonement can be accomplished only by someone greater than anyone except God; and that the atonement is carried out by the voluntary death of this infinitely precious person, the God-man.

The treatise consists of two parts, the first comprising 25 and the second 22 sections. It is written, for the sake of those that are "slow of comprehension," in the form of a dialogue between Anselm and his disciple Boso. At the beginning Anselm warns his interlocutor that "he is trying not so much to reveal to him what he is seeking as to seek it with

him," adding that if he says anything that a higher authority does not confirm, it should not be received as a certainty but only as what seems true to him. Nevertheless, he drives energetically to his conclusion. What Anselm tried to establish was the doctrine of the objective necessity of the Atonement, thus disregarding the explanation based on the contest of God and Satan.

Anselm's innovation, although widely criticized, had a tremendous influence. The *Cur Deus Homo* is, indeed, regarded as his most important work. Much of its success was due to the clear-cut logic and subtle reasoning of the author. Anselm has been called the Father of Scholasticism, and rightly so, because he was the first great thinker who tried to harmonize faith and reason in a philosophical system. His saying, "Neque enim quaero intellegere ut credam sed credo ut intellegam" — "Nor do I seek to understand that I may believe, but I believe that I may understand" — has become known as expressing an integral part of Anselm's teaching that "after faith is attained, one should strive to understand what one believes."

In history Anselm is remembered chiefly as the Archbishop of Canterbury who defied William II and Henry I on the question of investiture, and who finally succeeded in upholding the Pope's rights. But, although Primate of England for sixteen years, Anselm was an Italian, born at Aosta in Piedmont about 1033. He entered the Abbey of Bec in Normandy in 1060. A few years later he became prior, succeeding his friend and countryman Lanfranc, whom thirty years later he was again to succeed at Canterbury. It was at Bec, which under his rule became the greatest seat of learning in Europe, that he wrote his two philosophical treatises, the *Monologium* and the *Proslogium*. The *Cur Deus Homo* was composed in Italy in 1098. He was visiting Rome at the time to gain the support of Pope Urban II in his struggle against the King; and while waiting for the Pope's action, in the village of Schiavi, near Capua, he finished the treatise. He died in 1109, and was canonized by Pope Alexander VI.

Bought in July 1939, from the Benton Fund.

## MARTIN SCHOTT

PERUSINI, MATTEOLO. Ars Memorativa. 12 October, 1498.

*Hain *10,913; Schmidt 14.*

Printed with roman types, in quarto form, 33 lines to a page. It has 7 leaves. The size of a leaf is 190 × 135 mm., and the text measures 143 × 88 mm. Bound with Molitoris, *De Lamiis.*

THIS brief essay deals with means of increasing the memory. It consists of two chapters, the first giving the psychological and the second the medical rules. The author distinguishes between memory and

recollection: memory means the retention of the images received, recollection means the recovery of what has already been forgotten. To remember a thing, we must wish to remember it and take pleasure in hearing it; and if we wish to remember many things, we must divide them and not try to learn them all at once. Frequent repetition helps. To recollect things, we must go back over their order and sequence, or recognize them by similar or contrary features, or fix them in mind by the circumstances or some fantastic image. The medical rules for strengthening the memory are good health, temperance, continence, etc. Appended to the treatise are various precepts for diet from Pliny, Gordanus, and Avicenna.

Matteolo, as his surname shows, was a native of Perugia, although he spent most of his life at the University of Padua. He received his doctorate there in 1432 and then began his career as a professor of medicine. In 1454 he seems to have returned, at the urgent invitation of the city council, to Perugia, but ten years later he was again at Padua, where he died probably in 1480. Opinions about Matteolo were contradictory. While some of his contemporaries called him "divine," others described him as an impostor. Filelfo at times severely condemned him but on the whole was friendly toward him. Hartmann Schedel, who was a pupil of his at Padua for three years, inserted a most complimentary memorial about him in the *Nuremberg Chronicle*. According to him, "Matteolus was the monarch of the doctors of his time, as also the prince of all the liberal arts and sciences . . . He left untouched no work of Cicero's, or the Mantuan's, or the other poets. He was diligent in astronomy, geometry, arithmetic, and ancient music; and, not content with physic and medicine, delighted also in sacred writings . . . Among his works are said to be some elegant orations, commentaries on Hippocrates, Galen, and Avicenna, and skilled advice on medicine."

None of these other writings have appeared in print. However, the little treatise on memory became popular, and was reprinted at least eight times in the fifteenth century.

Bought in February 1939, from the Benton Fund.

## HEINRICH EGGESTEIN

BERNARD OF CLAIRVAUX. Epistolae. [With the De Gratia et Libero Arbitrio and other treatises.] c. 1475.

*Hain *2,870; B.M.C. I. 71–2; G.W. 8,923.*

Printed with gothic types, in folio form in two columns, 61 lines to a column. It has 90 leaves, the last blank. The size of a leaf is 400 × 277 mm., and the text in a column measures 278 × 68 mm. With initial letters painted in red. In contemporary binding.

THIS is the *editio princeps* of St. Bernard's *Epistolae*. It comprises 296 pieces, nearly two hundred less than the edition in Migne's *Patro-*

*logia*. The contemporary manuscripts, of which many have been preserved, contain a varying number of letters. The first printed edition was probably based on one now in the Vatican Library which includes the same material. The arrangement of the letters, which is on the whole in chronological order, seems to have been adopted during Bernard's life, and was therefore retained in modern editions. Thus the first item is always Bernard's letter to his relative Robert, a young monk who left Clairvaux to join Cluny and whom Bernard begged to return. The saint was supposed to have dictated it in the open air in a downpour, and yet miraculously the parchment did not get wet!

Born of a noble family in 1091 near Dijon in Burgundy, Bernard was twenty-two years old when he entered the monastery at Citeaux, then a small community with thirty brethren. Two years later he became head of the newly-founded abbey at Clairvaux. Through his severe asceticism and charity, his wisdom and passionate eloquence, his fame rose steadily. His opinions were sought by councils of bishops as well as by chancelleries of princes. By the time of the outbreak of the Papal Schism in 1130, his reputation was world-wide. Bernard took the side of Innocent II, and was largely responsible for the Pope's magnificent reception by the French king and the German emperor. In his support he also journeyed to Italy, but because of the insufficiency of the Emperor's help Innocent was obliged to leave Rome. Anacletus I, backed by Roger of Sicily, remained in fact a rival pope until his death in 1138. Bernard's vital interest in the questions of the Church also manifested itself in his bitter controversy with Peter Abelard. The latter, one of the ablest scholastic philosophers of the time, could not have failed to arouse the suspicions of the mystic of Clairvaux. With similar zeal he fought the heretics — "the little foxes that spoil the vines" — in Provence, Aquitaine, Flanders, and Lorraine. But the most famous event connected with Bernard's name was the Second Crusade in 1146. Its total failure was a severe blow to him, yet, characteristically, his prestige remained unimpaired. His energy and desire to help continued to the end. During his last illness, in August 1153, he left his sick-bed to bring about peace between the townsmen of Metz and the barons who besieged the city.

The ground which the letters cover is enormous. Many of them were written to other abbots or simple monks and discuss monastic life and ideals, giving admonition and encouragement. A larger number were addressed to archbishops, cardinals, and popes, showing how important a part Bernard played in the whole Church. But his activities were by no means limited to ecclesiastical matters. Often he spoke to the people of large cities, or advised dukes, kings, and emperors. "Never has there been a religious," Voltaire wrote, "better able to reconcile the tumult of affairs with the austerity of his mode of life; no one else has ever so fully attained that purely personal influence which is above authority itself. His

contemporary Abbot Suger was prime minister of France; his disciple was pope; but Bernard, the simple Abbot of Clairvaux, was the oracle of France and Europe."

No matter to whom he spoke, Bernard was always the servant of God. He wrote with apparent ease and elegance, and at the same time with intimacy of tone. Almost every sentence has a quotation from the Bible, which gives a peculiarly saintly quality to his utterance. Bernard was well read in the Fathers, among whom St. Augustine was especially close to him; yet he hardly ever made a reference to patristic literature. He learned more, as he himself said, "by drinking from the original fountain rather than from the streams running from it." He distrusted the intellect, the knowledge which "puffeth up." But neither did he approve of those who "have zeal for God, but not according to knowledge." The grace of God, he knew, communicates at once "both the light of understanding and the warmth of love."

There is a charming courtesy, a gentle tenderness in his letters, although he could be sharp and vindictive. And, wrapped in other-worldliness, he was also eminently practical. One cannot help admiring, for instance, the shrewdness with which he was able to defend the cases of his protegés, pulling wires if necessary. His deep and genuine humility is present in every letter, but so is his courage — witness his reminder to Pope Eugenius III that, after all, he launched the Crusade at his request.

The last ten leaves of the volume contain some of Bernard's best-known treatises — among them *On Grace and Free Will* and *Apology*, both addressed to William, Abbot of St. Thierry. The *Apology* is a rebuke of contemporary monastic abuses, one of Bernard's most effective works. The other tract was written three years later, in 1128, at William's suggestion, to refute certain critics who thought that the saint gave too little consideration to the function of free will.

Bought in June 1937, from the Harris Fund.

## MARTIN FLACH

BERNARD OF CLAIRVAUX. Sermones super Cantica Canticorum. [With those of Gilbert of Hoiland on the same book.] 1497.

*Hain *2,859; B.M.C. I, 154; G.W. 3,937.*

Printed with gothic types, in quarto form, in two columns 52 lines to a column. It has 202 leaves, the last, a blank, missing. The size of a leaf is 283 × 190 mm., and the text in a column measures 210 × 63 mm.

THE origin of these sermons can be clearly traced in two letters which Bernard addressed in 1135 to a Carthusian monk at Portes, in the diocese of Lyons. The monk, also called Bernard, often urged the saint to preach on the Song of Solomon, but the latter had put him off with

the excuse that he had neither time nor talent for the task. "I am afraid," he protested, "of bringing forth a 'ridiculous mouse,' while you expect great things." However, he yielded to the monk's importunities. "I no longer spare my modesty," he wrote, "and henceforth, while your desire is gratified, I will not make mention of my folly. I am having transcribed for you some sermons lately delivered on the beginning of the *Canticles,* and I send them to you before they are made public." In the following year, after apologizing for not having been able to visit Portes, he again informed the monk: "I am sending you the promised sermons, and when you have read them, I beg you to give me your advice as soon as possible whether I ought to abandon them or proceed with them." He went on with the subject until his death.

He progressed slowly, taking a few words of the text at a time and exploring their meaning to their utter depth. On the sentence, "Let him kiss me with the kisses of his mouth," in the second verse, he pronounced no less than seven sermons; on "Thy name is an ointment poured forth," he added three; and on "Therefore do the virgins love thee," another two. In all, he devoted to the first three verses of the first chapter no less than twenty sermons. By the time of his death he had composed eighty-six sermons on the *Canticles,* but covered little more than two chapters. The sermons were preached to the monks in Latin; and it has been recorded that many of them were repeated to the lay-brothers in French. Sometimes they were given every day, sometimes only on festivals, for Bernard was frequently interrupted by his activities outside the abbey.

Of all the works of Bernard, his *Sermons on the Song of Songs* are regarded most highly by his admirers. They are, of course, no clear-cut expositions of the Bible text, but rather imaginative poems in prose. It has been said that Bernard's interpretations were at times arbitrary, as he was carried away by playing on words. Yet nobody can blame him for such liberties. Bernard may have departed from the accepted logic, but he had a logic of his own. His eloquence sprang from the deepest piety, and the ingenuity with which he could connect things seemingly far apart has a permanent fascination. It is a pleasure to read him even today.

The discourses on the *Canticles* were continued by Gilbert of Hoiland, who in forty-eight sermons advanced to the middle of the fifth chapter. The identity of this monk is not certain. According to Jean Mabillon, the great seventeenth-century editor of Bernard's *Works,* he was an Irishman and an Abbot of Saint Mary's at Dublin. Modern scholars, however, believe that he was in charge of a cloister in Lincolnshire and afterwards entered the monastery of l'Arrivours where he died in 1172.

The first edition of the *Sermons* appeared at Rostock in 1481; the edition by Martin Flach was the fourth. The Library's copy once belonged to the Convent of the Holy Cross in Vienna.

Bought in June 1937, from the Whitney Fund.

## JOHANN GRÜNINGER

**HORATIUS FLACCUS, QUINTUS. Opera. [With annotations by Jacob Locher.]** 12 March, 1498.

*Hain *8,898; B.M.C. I, 112; Schmidt 34.*

Printed with roman types, in folio form, 74 lines of commentary surrounding the text on a page. It has 220 leaves. The size of a leaf is 305 × 213 mm., and the text measures 230 × 160 mm. With woodcuts.

THIS is the first edition of Horace in Germany, and it is to be noted that it was printed from manuscripts in German libraries and not from Italian manuscripts. Further, the explanatory notes are by a German. Unconcerned by such worthy scholars as Mancinelli, Porphyrio, Acron, and Landino, whose "quattuor Commentarii" embellished the Italian editions, Jacob Locher, a twenty-six-year-old teacher at Freiburg in Breisgau, introduced himself as an entirely new commentator — and there can be little doubt that the young German was the equal of the Italian masters. The volume is a sign and a symbol that German humanism had come into its own.

Having graduated from the University of Basel, young Locher studied and travelled for two years in Italy. Bred to the love of humanism, he was filled with the energy and vitality of the new movement. He had just translated the *Narrenschiff* of Sebastian Brant, his former professor at Basel, into Latin, and the book, now known as the *Stultifera Navis,* brought him a reputation not only in Germany but also abroad. A fluent versifier, he composed odes in Latin, among them a *Panegyric* to the Emperor Maximilian, who appointed him Poet Laureate. The edition of Horace was still in the press when he was invited to Ingolstadt to take the chair of Conrad Celtes as lecturer on poetry. The wide range of his discourses and his fervent enthusiasm attracted at once large crowds of students. For Locher the study of the classics did not need apology. But his success was bound to arouse antagonism on the part of the scholastic theologians, and after five years he was forced to relinquish his position and return to Freiburg. The feud there not only continued but even grew worse. Jacob Wimpheling, an admirable scholar himself but still rooted in the old tradition, became one of his chief enemies. Locher answered his onslaughts with vicious counter-attacks, so that a veritable war of pamphlets ensued. As a result, he was again dismissed; but luckily, at the intervention of Prince Albrecht of Bavaria, he regained his old post at Ingolstadt. Unabashed, he carried on the fight. He insisted that one should differentiate between true and false theology, and that the Scriptures and the writings of the Fathers, not the hair-splitting theories of the scholastics, were the real source of theological science. Theology and poetry, he maintained, supplemented each other and were mutually helpful. But at last he became tired of the controversy,

and after 1508 devoted himself exclusively to teaching. His last twenty years at Ingolstadt were one of the most fruitful periods of German humanism.

A conspicuous feature of the volume is the large number of illustrations. Grüninger hit upon the novel idea of making woodcuts by combining several smaller blocks, often as many as five, into one. Arranging these blocks in various ways, he was able to produce a multitude of pictures — at greatly reduced expense. He first employed this method in his *Terence* of 1496; and in fact he used many of the same woodcuts also in his *Horace*. The practice was questionable, and even contemporaries did not like it. One of them remarked that the cuts "were put together in this manner in order to arouse an ironic smile." But the printer was satisfied; he even boasted, both on the title-page and in the colophon of the *Opera,* of the beauty and aptness of the pictures. There are 167 illustrations, including repeats. The one on the title-page — borrowed from the *Panegyric* and recurring before each section of the book — shows Locher seated before a desk, his volume kept open by a metal bar. The next woodcut represents Horace kneeling before the nine muses, while Calliope crowns him with laurel. Another large woodcut brings the poet and Maecenas together, the latter accompanied by two servants. But the most characteristic illustrations are those made up of the small blocks — pictures of men, women, trees, and houses. They are entertaining, even if they have little relevance. And technically at least these cuts possess great interest. Their innovation consisted, to quote Mr. Hind, "in a close system of parallel lines of shading, straight or curved, according to the requirements of form, which approximated more nearly than woodcut had hitherto done to the richer tonal character of line engraving."

The text of *Horace* is printed in large roman types, with inter-linear glosses in small gothic letters; and to the right and left are the commentaries in roman types. Such an arrangement could not have resulted in a harmonious page; yet the book, puzzling though it is, is rather attractive.

Bought in January 1939, from the Benton Fund.

SYBILLA, BARTHOLOMAEUS. Speculum Peregrinarum Quaestionum. 19 August, 1499.

*Hain *14,720; B.M.C. I, 113–4; Schmidt 44.*

Printed with roman types, in quarto form, 31 lines to a page. It has 264 leaves, the last blank. The size of a leaf is 189 × 135 mm., and the text measures 143 × 90 mm. Large woodcut on title-page.

THE title may perhaps be translated as *A Collection of Pilgrims' Questions.* And certainly there are plenty of questions in the book.

The work is divided into three parts, the first dealing with the soul, the second with the good angels, and the third with demons. Each part

consists of ten chapters, discussing such subjects as the origin and the immortality of the soul, the places which receive the soul after death, and whether the souls of the dead can leave the places appointed for them and appear to the living. These subjects are further divided into more minute questions. As examples the first few may be quoted: "Are rational souls made from the essence of God?" "Were all created from the beginning, at the same time with the angels?" "Or are they newly derived from the seed, when the human body is begotten?" "Are the things we call souls really souls, or demons and apostate spirits enclosed in bodies for purgation?" "Is the soul created by God at the moment when the body is formed?" There are, in all, some four hundred such inquiries. The author tries to answer them by quoting the Scriptures, the Fathers, Albertus Magnus, and even pagan philosophers like Aristotle, Dionysius, and Hermes Trismegistus.

The title-page consists of a large woodcut, of which the upper part depicts the Temptation in the Garden of Eden and the lower part shows the author, accompanied by three monks, presenting his book to King Alphonse of Aragon. This woodcut, with its heavy shading, is in the style known from Grüninger's *Hug Schapler* and *Bidpai,* published in the next two years. The author was a Dominican monk, a native of Apulia.

Bought in March 1937, from the Whitney Fund.

## *REUTLINGEN*

## JOHANN OTMAR

MOLITORIS, ULRICUS. De Lamiis. [After January 10, 1489.]

*Hain *11,536; B.M.C. II, 587; Schreiber 4,785.*

Printed with gothic types, in quarto form, 34–35 lines to a page. It has 28 leaves; the last, a blank, is missing. The size of a leaf is 191 × 135 mm., and the text measures 135 × 85 mm. With woodcuts. It has the book-plate of Paul Girardot de Préfond.

THIS book on witchcraft, like the more famous *Malleus Maleficarum* by Jacob Sprenger and Heinrich Krämer, was the result of that hysteria of witch-hunting which beset Germany soon after the promulgation of the bull *Summis Desiderantes* by Pope Innocent VIII in 1484. The *De Lamiis,* however, is a sensible document compared to the *Malleus Maleficarum.*

At the time of writing Molitoris was procurator of the episcopal *curia* at Constance. He studied at Pavia, where he received the degree of *Doctor Decretorum,* and afterwards served as justice on various courts. He wrote his book at the request of Sigismund, Archduke of Austria, whose secretary, Conrad Stürzel, a former professor of Molitoris' at

Freiburg, read it before publication. Indeed, the work is cast in the form of a discussion among Sigismund, Ulricus, and Conradus — the Archduke, the author, and the magistrate. It is to be noted that the Archduke represents the moderate view, that of skepticism in regard to the existence of witches; that the magistrate takes the side of the persecutors; and that the author is a sort of mediator — who, however, at the end suddenly recommends rigorous procedure against witches.

The main questions with which the tract proposes to deal are: Can witches do injury to men and their children? Can they change the human face into another shape? Can the devil assume human form, and beget sons and daughters? Can witches cause storm and hail? Can they predict the future? After discussing all the arguments for and against, the author concludes all these powers attributed to witches are but fairy tales. Yet his final verdict is that "although accursed women of this kind can do nothing effectually, nevertheless by the Devil's instigation, through despair, poverty, or hatred for their neighbors, they depart from the true God, and become apostates, consecrating themselves to the Devil, worshipping him, and offering him holocausts and sacrifices; and therefore they ought to be put to death."

The volume is illustrated with seven full-page woodcuts, all enclosed in double frames. The frontispiece shows a judge seated in a tribunal and listening to the argument of a lawyer, behind whom stands his client. Above is the coat-of-arms of the city of Reutlingen. The second woodcut depicts a witch shooting an arrow; before her is hopping a man who tries to pick up one of his shoes. The background is a landscape with church towers and a rock. The next woodcut has three demoniacal figures — a man with the head of an eagle, lifting a woman with the head of an ass, while a girl with the head of a dog pulls him back. In the fourth woodcut a witch is riding on a wolf; in the fifth, the devil embraces a woman; in the sixth, two witches are making a brew, one holding a chicken and the other a serpent; and in the seventh, three witches are feasting around a wooden table.

There were a dozen editions of the work during the fifteenth century. All have seven woodcuts, but this frontispiece may be found in only two. In the other editions the first woodcut pictures a priest surrounded by a bishop, a sexton, ecclesiastics and laymen — the scene familiar from the *Epistola de Miseria Curatorum*. The frontispiece of the present edition, too, has been used elsewhere, namely in an Ulm edition of the *Lucidarius*. Since none of the editions gives the printer's name or the place of printing, there has been some uncertainty as to their priority; but this is probably either the first or the second.

Bought in February 1939, from the Benton Fund.

ZOLTÁN HARASZTI

# Ten Books

**The President Makers.** By Matthew Josephson. Harcourt, Brace. 584 pp.

Beginning with McKinley's election in 1896, Mr. Josephson, the author of *Robber Barons,* has written a second "group-biography" of the men who controlled the nation in the so-called Age of Enlightenment. His account of the period prior to 1919 emphasizes the increasing demand for social reform and the response of the political leaders to this pressure from the "plain people." In the Golden Years of McKinley, he pictures the victorious Republican party dominated by Mark Hanna and his efficient machine, both tools of the moneyed interests of the East. With the assassination of this docile president, Theodore Roosevelt, an avowed progressive, came into the White House, and Mr. Josephson devotes a large part of the book to his complex personality. Swayed by the conservative Henry Cabot Lodge and determined to work with his party, Roosevelt, the author believes, actually instituted few reforms and sought escape from his increasing difficulties in imperialistic expansion. Taft's single administration, supervised by the Old Guard Republicans, he considers an attempted "Restoration," an intrusion between the continuity of the "Square Deal" of the Rooseveltians and the "New Freedom" advocated by Woodrow Wilson. His study of Wilson takes into account the conflicting influences of George Harvey, "Wall Street's errand boy"; George Record, the New Jersey progressive; and William Jennings Bryan, still the conscience of the West. Edward House, closest to the Democratic president during his eight years of power, he characterizes as a "mixture of prophet and wire-puller," and finds the source of many of Wilson's legislative measures in the Texan's Utopian novel. *Philip Dru.* Though stressing the dominant and successful figures of the era, Mr. Josephson has not neglected such personalities as La-Follette and Beveridge, or Debs and Haywood, the labor leaders. *(E. L. A.)*

**Suicide of a Democracy.** By Heinz Pol. Reynal and Hitchcock. 1940. 296 pp.

Not on September 3, 1939, or May 10, 1940, did the political and military demise of the Third French Republic begin, but in 1936, with the reoccupation of the Rhineland by Hitler's armies. France's non-intervention policy in the Spanish Civil War, and the organization of Fascist groups. So states the author of this book, who proceeds to name names and cite examples to substantiate his views. For instance, the tire-manufacturers Pierre and Marcel Michelin, the "Firestones" of France, harbored Cagoulards among their leading technicians and chemists. Their chief engineer was sent to Italy, Germany, and Spain ostensibly on business but actually to purchase arms. Gouraud, Weygand, and Gamelin spread Fascism among the army officers. Daladier forfeited his integrity for his ambition. Bonnet had no scruples to lose. Lebrun was hopelessly compromised. The rise of Fascist leaders and their groups, the activities of German agents, anti-Semitic propaganda, Fascist-controlled newspapers — all bespoke the illness of French democracy long before its fateful test of strength. At the time of the invasion, French soldiers protected their posts with antique but well-polished guns for which ammunition was no longer made; super-tanks remained at their stations unused until the invading Germans discovered them, to their utter amazement, and put them to immediate service; heavy artillery which should have bombarded the Siegfried Line was scattered about, awaiting transport orders which never came. Was it neglect — or sabotage? *(W. A. R.)*

**Reason, Social Myths, and Democracy.** By Sidney Hook. Day. 1940. 302 pp.

Professor Hook identifies reason with the scientific method, which should be applied to social as well as physical phenomena. Social myths include various contemporary theories, which he challenges in the form of critiques. The first of these is a rejoinder to Thurman

Arnold's *Folk Lore of Capitalism,* in which he points out the inconsistency of attaching weight to organization rather than principle while at the same time stressing the necessity for good men in politics. His next targets are Max Lerner's *Ideas Are Weapons,* which errs on the side of "uncontrolled relativism," and the *True Humanism* of the leading French neo-Thomist Jacques Maritain, whose distinction between the Church and the historic career of the Church he finds it impossible to accept. The bulk of his discussion, however, is devoted to Marxism, its original form, its transmutation under Lenin, and its betrayal by Stalin — the last considered especially in the light of Trotzky's accusations. Professor Hook emphasizes Marx's faith in the democratic process and his humanism as expressed in his aim at the development of the whole man through the communistic framework. The section analyzing dialectical materialism as expounded by Engels is more academic. The author's final "Credo" is a statement of belief in democracy. (*M. M.*)

**The Trojan Horse in America.** By Martin Dies. Dodd, Mead. 1940. 366 pp.

This summary of the findings of the Special Committee on Un-American Activities, prepared by its chairman, is intended to supplement the sensational but incomplete accounts which appeared in the newspapers and to counteract the ridicule that greeted many of its discoveries. Realizing the public concern at the collapse of France, the author undertakes to expose the machinery by which this country too could be destroyed from within. By far the larger part of Mr. Dies's "Report to the Nation" is devoted to the activities of the Communist Party and its "fellow travelers," with only scant information — some forty pages in a book of 366 — on the German-American Bund, Pelley and his Silver Shirts, or the Fascist educational movement. He himself apparently believes that Soviet Russia, still the advocate of world revolution, dictates the policies of the American Communist Party, which, in its turn, spares no efforts to work its members into key organizations. Drawing on testimony offered the Committee, he states flatly that such groups as the American League for Peace and Democracy, the American Youth Congress, the Workers Alliance, and the International Labor Defense are obvious "Trojan Horses" under Communistic control. He also assumes Communistic penetration of the transport and maritime unions and of a large number of government agencies. The latter, he feels, is due in great part to the open sympathy of the Administration, and he cites the appointment of dangerous "Communists" like Robert Morss Lovett and Merle Vincent. Without hesitation the Congressman declares that such individuals should even be denied the ballot. (*E. L. A.*)

**I Speak for Myself.** By Edwin Francis Edgett. Macmillan. 1940. 385 pp.

For nearly forty years Mr. Edgett has served as literary editor of the *Transcript.* In this reflection on "An Editor and his World," he turns his glance both within and without. Born in Roxbury, and having lived, with only a brief European and Western interval, in Greater Boston all his life, he answers the proverbial description of a Bostonian as a conservative in politics and a liberal — in his case a dissenter — in religion. His reminiscences of Harvard days in the 1890's revive the golden age of Barrett Wendell and Kittredge, and the stimulus given to the young writer by William Lyon Phelps and the inimitable "Copey." Although as a member of a strict Baptist family he was nearly twenty before he went to a theater, drama and the stage have been his dominant interest, and he lingers with intimate detail on his various contacts, through his rôle of dramatic critic as well as publicity agent, with characters in the theater world, such as Belasco, John Craig and Henry Jewett of Boston repertory fame, and other actors. In 1894 Mr. Edgett began his work as dramatic editor on the *Transcript,* where he remained until September 1938. He had the satisfaction of seeing the paper, and especially the book review section, grow in size and influence until the middle of the 'thirties, when, with a change of management, the old family atmosphere of the paper vanished also.

Mr. Edgett writes cheerfully about his daily editorial work, his colleagues on the staff, and his adventures in ten years of book reviewing over the radio, and appraises frankly authors from Hardy and Conrad to Eden Phillpotts and Booth Tarkington. (*M. M.*)

**A Victorian Rebel.** By Lloyd Wendell Eshleman. Scribner. 1940. 386 pp.

Current conceptions of William Morris make him out either a Utopian dreamer or a violent defender of the proletariat. Mr. Eshleman takes a middle view, showing that Morris was both more realistic and less revolutionary than has been supposed; that his "practical socialism" was really the earliest foreshadowing of the British Labour Party; and that his prophecies regarding future social, political, and diplomatic history were as a rule "more nearly right than wrong." The author's treatment of Morris's literary and artistic career is almost entirely incidental to his exploration of the poet's development as a socialist. For instance, he finds his later beliefs implicit even in such supposedly romantic poems as *The Life and Death of Jason* and *Sigurd the Volsung*. Thus the book traces his maturing thought from the days of the Pre-Raphaelite Brotherhood to those of the Social Democratic Federation, the Socialist League, and finally the Hammersmith Socialist Society. It was as a leader of the last group, in 1893, that Morris made some startling prophecies on the cut-throat competition among nations which must inevitably end in a world war. Mr. Eshleman's biography is a competent one; yet — perhaps because it has a thesis to support — it lacks the robustness even of Shaw's brief paper on Morris as a socialist. By omitting any detailed consideration of his achievements as a craftsman, writer, and printer the book fails to convey the many-sided vitality which made Morris, in the phrase of Burne-Jones, "a sort of Viking." (*H. McC.*)

**From Many Lands.** By Louis Adamic. Harper. 1940. 350 pp.

This latest work by the author of *The Native's Return* is the first of a series of volumes which he intends to devote to the lives and problems of different kinds of immigrants in the United States. Mr. Adamic, born in rural Yugoslavia, believes in working for "unity in diversity," that is, in utilizing the peculiar racial and national contributions of each immigrant strain for the enrichment of their common American life. All the narratives in the book are true; and they are by no means "success" stories, but candid records of ups and downs and of the deeper moods and motives behind the actions of the characters. Mr. Adamic begins with the history of a distinguished dermatologist who, at least in the beginning, suffered from what seemed to him the double handicap of being a rich man's son and a Jew. Briefer tales follow about immigrants from central and eastern Europe and the Near East. (*M. M.*)

**Let There Be Sculpture.** By Jacob Epstein. Putnam. 1940. 393 pp.

Mr. Epstein's choice of a title is significant, for his autobiography is far more like a history of famous controversies than a personal narrative. Even his style, massive and devoid of humor, reflects the manner of his modelling. From his earliest student days, he took his artistic destiny seriously; neither in New York nor in Paris had he any time to waste on student larks. His human contacts, too, seem to have been secondary to his chosen pursuit. Though he mentions long and fruitful conversations with people like Conrad, Shaw, and Dewey, this account at least considers them mainly as sitters. Of the technicalities of his art the author says comparatively little; but it is interesting to see his own attitude towards the various storms which his work has aroused — the Oscar Wilde tomb, the Hudson Memorial, "Day" and "Night," "Genesis," and the statues of Christ. The last third of the book consists of eleven appendices summing up the public reaction to his work, from the Strand Statues battle of 1908 to the "Adam" of last year. From these it becomes more clear than ever with what difficulty Mr. Epstein has attained the recognition which is still begrudged him in many quarters. His final comment is characteristic: "I

have, despite every obstacle of organized hostility on the part of the press, art critics, art cliques, and personal vendettas, gone my own way, and have never truckled to the demands of popularity or done pot-boilers." (*H. McC.*)

**John D. Rockefeller.** By Allan Nevins. Scribner. 1940. 2 vol.

Mr. Nevins declares in his preface that there has been great need of a biography which should review the life of Standard Oil's first president "candidly and carefully, without prejudice and preoccupation," and that his present work is an attempt to meet these requirements. He considers Rockefeller's career one of the great romances of history and feels that it could have occurred only in the "Heroic Age of American Enterprise." With great minuteness, he tells the story of the Ohio clerk, his success as a commission merchant, and his first ventures with the "Black Gold" of Pennsylvania. As a result of his experiences with the Excelsior Oil Works, Rockefeller concluded that reckless competition and constant price-slashing could be met only by the power of a monopoly. Mr. Nevins describes the steady progress of the Standard toward Rockefeller's goal, from its absorption of the Ohio refineries in 1872 to its legal incorporation ten years later as the country's first great trust, controlling all American petroleum. He also deals with the protests of the producers and retailers, the injunction and suits brought against the trustees, and the various attempts at restrictive legislation which resulted in the company's dissolution in 1911 under the Sherman Anti-Trust Act. Examining the Rockefeller described by Ida Tarbell, Henry Demarest Lloyd, and other "Muckrakers," Mr. Nevins decides that their indictment was overdrawn, though even he can find no defense for the marketing practices of the corporation. The writer also sees Rockefeller not only as a great innovator in business but also in the field of practical philanthropy. As examples of his pioneer work, Mr. Nevins cites the foundation of the University of Chicago, of the Rockefeller Medical Center, and the General Education Board, which does much for the rehabilitation of the South. (*E. L. A.*)

**This Is My Own.** By Rockwell Kent. Duell, Sloan, and Pearce. 1940. 393 pp.

This forceful record is in sharp contrast to the austerity of Epstein's autobiography, published within a few weeks of it. "It is by virtue of their love of life that men are artists," maintains Mr. Kent. When he and his wife came back to America in 1927 they built a home on a beautiful, isolated hillside in the Adirondacks, and expected peace. But it was no use. The reward of good work being more work, a suit against the local railroad over the discontinuance of a branch line was just the beginning. In 1932, the little community of Jay, New York, formed a taxpayers' association to help investigate the administration of Essex County, and Mr. Kent acted as chairman through a strenuous crusade. Three years later, after the trip to Greenland which produced *Salamina,* he realized that the seclusion of which he had dreamed was once and for all impossible, because his work as an artist had made him too profoundly aware of the kinship of human beings to ignore the distress of millions in his own country. The rest is an account of the various activities which he carried on at the same time with his painting — the unsuccessful movement for a Federal Bureau of the Fine Arts; the uproar caused by his murals for the Post Office building; his work on the National Committee for People's Rights, and so on. Any summary, however, must be only a weak dilution of the book itself, which describes everything with equal zest: the author's theory of the good life, the men by whose side he has carried on his private fight for democracy, or the sweeping loveliness of the mountain country. (*H. McC.*)

# Library Notes

## Jewish Book Week, December 22 to 29

AS in the past years, the Boston Jewish Book Week Committee, in coöperation with the Boston Public Library, will sponsor Jewish Book Week programs.

The opening program will be held at the Elizabeth Peabody Theater on Sunday evening, December 22. A mid-week event will take place at the Boston Public Library on Thursday, December 26. A Yiddish evening date will be announced later. The closing meeting will be held in the Lecture Hall of the Central Library, Sunday evening, December 29.

The speakers for Jewish Book Week will be Mr. Robert Nathan, Judge David A. Rose, Rabbi Israel Goldstein, Miss Fanny Goldstein, Mrs. Helen Saftell, Mr. Nathan Heller, Rabbi Louis M. Epstein, and Mr. Coleman Silbert. Other speakers will be announced. There will be music on all the programs. Judge Jacob J. Kaplan is Chairman of the Boston Jewish Book Week Committee.

At a meeting held at the National Jewish Welfare Board in New York on November 7, a National Committee for Jewish Book Week was organized, composed of forty eminent Jewish scholars, educators, and writers. Miss Fanny Goldstein, Librarian of the West End Branch, was elected National Chairman. A fifty-page brochure of suggestions for the observance of Jewish Book Week has been compiled by Miss Goldstein and is available on request.

A special exhibit of rare Hebrew books and manuscripts will be arranged in the Treasure Room for the occasion. Included will be two manuscript rolls of the Book of Esther; a remarkably fine copy of the first printed edition of Maimonides's *Guide to the Perplexed*, published in Rome before 1480; the *Sepher Ikkarim*, printed at the famous Soncino Press in 1485; Bahya ben Asher's *Commentary on the Pentateuch*, Naples 1492; the great Polyglot Bibles issued during the sixteenth and seventeenth centuries; the Bay Psalm Book, the first book printed in the Colonies, which also contains a specimen of Hebrew printing; the Hebrew grammar written by Judah Monis for Harvard students in Boston in 1735; and a number of other rare items.

## Retirement of Miss Guerrier and Miss Jordan

WE record with regret the retirement of two members of the staff who have done much to enhance the prestige of the Library — Miss Edith Guerrier and Miss Alice M. Jordan.

Miss Edith Guerrier, Supervisor of Branch Libraries, left at the end of August after more than forty years of library work. In 1899 she was placed in charge of the reading room deposit at the North Bennet Street Industrial School; and when this became the North End Branch in 1912, she was made Custodian. Ten years later she was promoted to the position which she held until her retirement.

The development and supervision of the numerous branches of the Library called into full play her characteristic resourcefulness, initiative, and conscientious care. She was interested in every aspect of the branch library, but particularly in the fields of reference service and publicity. Her course on branch work for assistants in training was an example of the many helpful projects which she organized and directed over a period of years.

From 1917 to 1919 she worked under the Food Administration in Washington, in charge of providing government information for libraries. She was a member of several committees for the American Library Association, and from 1934 to 1936 served as President of the Massachusetts Library Association. She also wrote for several professional journals, and for two years edited the library column in the *Christian Science Monitor*. Her entire career showed that she understood librarianship as the opportunity for public service that it really is.

Miss Alice M. Jordan, Supervisor of

Work with Children, retired at the beginning of December. She began service in 1900 in the Issue Department, but became Children's Librarian within two years. In 1917, in order to coördinate the children's departments at the Central Library and in the Branches, the Library promoted her to be Supervisor of Work with Children, in charge of the entire field.

Through the lectures and courses on children's literature and work with children which she gave outside, and the articles which she wrote for various publications, Miss Jordan became known as one of the most eminent children's librarians in the country — and rightly so, for she both speaks and writes with the authority and discrimination of the expert. Her judgment in book selection has placed the Young People's Room in a leading position among American libraries.

## The Death of Mr. Hannigan

THE Library has suffered a great loss with the death of Mr. Francis J. Hannigan, Supervisor of General Reference Departments, on October 13 at the age of fifty-nine.

Mr. Hannigan entered the service in 1894. After working in various departments, in 1916 he became Custodian of the Periodical Room. He held this position until 1934, when he was appointed Supervisor of Special Reference Departments. Two years later he was made Supervisor of General Reference Departments, which he remained until his death. From 1934 to 1936 he also acted as director of the Library's ERA and WPA projects.

His long service of forty-six years — starting at the age of thirteen — was indicative of his ability, perseverance, and loyalty to the Library, and his cheerful courtesy brought him countless friends among the daily readers. Mr. Hannigan's knowledge of the periodical field was particularly thorough, and he did excellent work on two bibliographies, *A List of Periodicals Bound Complete . . . in New England and New York City Libraries*, and the *Standard Index to Short Stories*, which he edited for over thirty years.

## New England Judged

ON February 11, 1660, the General Court of Massachusetts, unsettled by the liberal Declaration of Breda, petitioned Charles II for the continuance of their religious and civil privileges, and attempted to justify their recent persecution of the Quakers, which was contrary to the laws of England. According to their printed memorial, a copy of which is included in the Library's Prince Collection, the harsh measures against the "Seekers" who practised in Massachusetts were undertaken only because they showed "a superadded presumptuous and incorrigible contempt of Authority."

Among the Quaker spokesmen who were moved to reply to this document was George Bishop of Bristol, a former captain in Cromwell's army, who had given up his military ambitions to join the Society of Friends. Bishop's answer, *New England Judged . . . by the Spirit of the Lord*, was first printed at London in 1661, and the Library has recently acquired one of the few existing copies of this edition. The writer, active in the English Society, also kept in close touch with the missionaries to America, and a large part of the volume is based on letters he received from them. In 1660, Samuel Shattuck, Nicholas Phelps, and Josiah Southwick, banished from Massachusetts, sought refuge in Bishop's home, and their misfortunes supplied him with further material for his protest.

The tract is a careful refutation of the petition, denying the legality of the Massachusetts acts, particularly the extreme banishment law of 1658. In general, Bishop asserts, the whole proceeding lacked "anything of Law, anything of Fact, or anything of Justice." He examines the countless convictions which occurred from the arrival of Mary Fisher in 1656 to the execution of Mary Dyer in the year in which he wrote, and in doing so provides the most complete printed account of the experiences of the Quakers in New England.

The author states that he has traced a "Long and Crooked Path of Cruelty and Blood," showing the progressive harshness of the punishments, which

were increased from fines to beating and branding, and finally death itself. Besides his description of the severity of the officials of the Bay Colony, he also includes accounts of the attacks on the Quakers in both New Haven and Plymouth, the latter usually considered a center of tolerance in the New World.

E. L. A.

## Recent Acquisitions in Fine Arts

AMONG the works added to the collection of the Fine Arts Department during the past year are three which are especially noteworthy, for their text as well as their excellent illustrations.

The work of the late Alexandre Iacovleff, for three years Director of Drawing and Painting at the School of the Museum of Fine Arts, is well known to Bostonians. Two large portfolios, *Dessins et Peintures d'Afrique* (*4088B.101) and *Dessins et Peintures d'Asie* (*4088B.102), reproduce his work as official artist for the Citroen expeditions to Africa and central Asia. Each contains fifty beautiful color plates, the vigorous drawings of racial types being particularly true to the original sketches in sanguine. Aside from their interest as the productions of a talented artist, these drawings have unusual subject appeal. They are sensitive portraits of individuals who are not only striking in appearance but often noble representatives of tribal groups.

The final volume of Stanley C. Nott's *Chinese Jade Carvings . . . in the Collection of Mrs. Georg Vetlesen* (*8167B.102) has now reached the Library, as a gift from Mrs. Vetlesen. The whole set contains more than two hundred plates. Complying with the owner's expressed wish, Mr. Nott has given special emphasis to the symbols and legends which determined the decoration of the pieces, so that in addition to careful descriptions of individual items of exceptional merit, he has assembled a considerable body of related symbolism and folklore.

Fiske Kimball's *Samuel McIntire, Carver* (8094.07–720), just published, takes its place immediately as the authoritative biography of the famous Salem architect. The chronological list of his works is thoroughly documented from original drawings, bills, and other unique material in the Essex Institute. Facts assembled from a variety of sources show the vicissitudes of ownership and structural changes, and the present location of details removed from their original locations is indicated. The author is particularly well equipped to supply critical comment on McIntire's style from all its aspects. McIntire's sculpture and the architectural works of his son, Samuel Field McIntire, are also catalogued; but his achievement as a designer of furniture is not considered, though the preface seems to promise a separate book on the subject. Over three hundred illustrations, including many reproductions of working drawings, supplement the text. P. S. M.

## Reference Books in Science and Technology

A NUMBER of up-to-date reference works have recently been added to the Science and Technology Department, to meet the increasing demand in these subjects.

Particularly timely is Charles M. Mohrhardt's *Industrial Training for National Defense*, a bibliography of the most useful technical books for students, apprentices, and mechanics engaged in construction work for defense. This is one of the lists edited for the American Library Association, and was published last August.

*Aerosphere, 1939* (4030B.101) is the outstanding aviation encyclopedia and directory, notable especially for specifications, photographs, and descriptions of aircraft engines from all over the world, including many never developed beyond the design stage. The second part of the book is made up of extensive directories of aircraft companies, United States government agencies, American aeronautical schools, and so on.

Two new books on chemistry are of unusual interest to the ordinary reader as well as to the student. Ernest Child's *The Tools of the Chemist* (8261.42) traces the development of American chemical apparatus from the early European scientists, who designed and made the

tools they used, to its present successful and independent position. The work is profusely illustrated, and contains material, ordinarily difficult to locate, on early and modern American manufacturers of chemicals and chemical apparatus. Another noteworthy volume is *A Pictorial History of Chemistry* (8261.40), translated from the German of Fritz Ferchl and A. Suessenguth. Its purpose, as stated in the preface, is to arouse interest in the history of chemistry and to give a brief general survey of the subject. By bringing together hundreds of pictures from many sources, it will save the research worker and reference librarian hours of hunting.

John H. Graff's *A Color Atlas for Fiber Identification* (*8030B.130) presents for the first time a complete series of water-color charts showing the colors obtained from the reactions of important stains with fibers used in paper-making, and transferred from the microscope slide to the printed page. The author is an expert in his field. L. S.

## The Farmer's Guide

VIRTUALLY encyclopedic in scope is an old English volume on farming and house-keeping [**G.389A.233] recently purchased by the Library. Modest enough in appearance, this brown calf-covered compendium embraces nine distinct treatises dating from the years 1648 and 1649.

Gervase Markham, poet, translator, and minor dramatist, wrote the majority of these pieces, which include some of his most successful essays on practical aspects of rural life. Here *Cheape and Good Husbandry* appeared in its seventh edition, *Country Contentments* and *The English House-Wife* in their sixth and fifth respectively. The first named must have been an indispensable aid to the keeper of horses, cattle, and poultry, and the second, which describes the "wholsome Experiences in which any man ought to Recreate himselfe, after the toyle of more serious business," a delight to the sportsman. Nor was Markham less versed in gardening, or the more feminine skills of cookery, household medicine, weaving, and brewing. There are several woodcuts of men at work digging and grafting, and the volume closes with *The Country Housewives Garden,* which contains some charming new patterns for the knot gardens so popular at that period. Indeed, the English farmer of the seventeenth century probably pored many a long evening over this manual of country duties with as much pleasure as his modern counterpart derives from his favorite mail order catalogue.

Gervase Markham himself led a varied life. First a soldier, then a scholar, as well as a student of agriculture and horsebreeding, he is said to have imported the first Arabian horse into England. His prodigious efforts to earn a living by his pen have brought him more dubious fame as the earliest English hack writer. In fact, his habit of producing several books on the same subject so confused the booksellers of London that in 1617 they made him sign a statement that he would publish no more works on the treatment of animal diseases. J. E.

## Emerson to John Stuart Mill

LETTERS of introduction are often dull; but this could hardly be said about one written by Emerson to John Stuart Mill, and recently acquired by the Library. The six-volume collection of Emerson's *Letters,* edited by Professor Ralph L. Rusk and published last year, does not include this note; the editor mentions it, but was unable to quote it. The letter is dated May 6, 1865, and is printed here in full:

Dear Sir,

I had the pleasure a great many years ago to bring you a letter of introduction from M. Gustave D'Eichthal of Paris, and I owed to your kind offices my first visit to Mr. Carlyle. Will you let me strain that slight claim on your remembrance so far as to allow me to introduce to you a friend of mine, George Walker, Esq. of Springfield, Massachusetts, a gentleman highly esteemed here for his personal and social worth. Mr. Walker is versed in the theory and practice of banking and visits England with a commission from the United States Government regarding financial

matters, and very naturally desires to see a Master of Political Economy.

As we have learned to count you among our foremost friends in England, I confide that you will share our joy in the suppression of the rebellion, and the approaches of a firm peace. With high regard,

Your obedt. servt.
R. W. Emerson

George Walker had a varied career. He practised law at Springfield, Massachusetts, from 1847 on, serving meanwhile in the Massachusetts Senate as well as in the lower house. In 1865 he was sent by Hugh McCulloch, Secretary of the Treasury, to Europe on a confidential mission — the one to which Emerson refers. In later years Walker made two similar trips abroad. From 1880 until 1887 he served as Consul General in Paris.

## Lectures at the Library

DURING December the following free lectures will be given in the Lecture Hall of the Central Library:

*Drama and the Amateur.* Professor Marston Balch. (Drama League Course.) 3.30 Sunday, December 1.

*Marie Antoinette and the French Revolution.* Mme. Lina Gremillot, lecturer and diseuse. Illustrated with slides. 8.00 Thursday, December 5.

*Theatre in Review.* Mary Winn Bullock. 3.30 Sunday, December 8.

*India's Poets and Poetry.* Gayatri Devi of India. (Boston Ruskin Club Program.) 3.00 Monday, December 9.

*Tiger Hunting in India.* Ira Herbert Morse, Morse Museum, Warren, N. H. Illustrated with moving pictures. (Field and Forest Club Course.) 8.00 Thursday, December 12.

*Westward Ho!* A. D. Nicholas. Illustrated with colored moving pictures. 8.00 Thursday, December 19.

*Dickens' Christmas Carol.* Edward F. Payne, President of the Boston Branch of the Dickens Fellowship. Illustrated with slides. 3.30 Sunday, December 22.

*Christmas Eve on Beacon Hill:* A Story of the Crèche in Modern Art. Edith W. Fisher. 8.00 Sunday, December 22.

*The Wandering Jew in Literature.* Fanny Goldstein. (Jewish Book Week Program.) 8.00 Thursday, December 26.

## Recitals at the Library

DURING December the following free recitals will be given in the Lecture Hall of the Central Library:

*Song Recital.* Clotilde Sale, soprano; Berle Nye Taylor, accompanist. 8.00 Sunday, December 1.

*Song Recital.* Katharine Cunningham Gray, soprano. 8.00 Sunday, December 8.

*Christmas Customs and Carols.* Marion L. Chapin; Blanche Haskell, soprano. 3.30 Sunday, December 15.

*A Christmas Program.* Carolyn King Hunt, pianiste; assisted by Pearl Bates Morton, soprano; Gretchen Cook, harpist; Jacobus Langendoen (member of the Boston Symphony Orchestra), 'cellist; E. Quentin Gulliver, dramatic reader. 8.00 Sunday, December 15.

*Christmas Carols and Selections from the Oratorios.* Madam Luisa Tosi and pupils. (Boston Ruskin Club Program.) 3.00 Monday, December 23.

*Original Character Sketches.* Josephine Poore. 3.30 Sunday, December 29.

## The Lowell Lectures

DURING December the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

*Borderlands of Psychiatry.* Stanley Cobb, M.D., Bullard Professor of Neuropathology, Harvard Medical School, Psychiatrist-in-Chief, Massachusetts General Hospital. *Fifth Lecture:* "The Anatomical and Physiological Bases of Emotional Behavior." 5.00 Monday, December 2. *Sixth Lecture:* "Consciousness." 5.00 Thursday, December 5. *Seventh Lecture:* "Seizures and Fits." 5.00 Monday, December 9. *Eighth Lecture:* "Psychoneurosis. Types of Personality; Deviations; Relation to 'Major Psychosis.'" 5.00 Thursday, December 12.

*Mes Souvenirs de Guerre.* Captain André Maurois of the Académie Française. *Seventh Lecture:* "Londres en Juin 1940. L'Armistice." 8.00 Tuesday, December 3. *Eighth Lecture:* "Leçons de La Guerre." 8.00 Friday, December 6.

# A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

| | | |
|---|---|---|
| *Agriculture* | *Fine Arts* | *Navigation* |
| *Bibliography. Libraries* | *Folk-lore* | *Periodicals* |
| *Biography* | *Genealogy* | *Philosophy. Ethics* |
| *Business* | *Geography. Stamps* | *Poetry* |
| *Children's Books* | *History* | *Politics & Government* |
| *Domestic Science* | *Journalism. Composition* | *Psychology* |
| *Drama. Stage* | *Language* | *Religion. Theology* |
| *Economics* | *Law* | *Science* |
| *Education* | *Medicine. Hygiene* | *Sociology* |
| *Essays. Literature* | *Military Science* | *Technology* |
| *Fiction* | *Music* | *Travel & Description* |

*The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.*

*The symbol = following a title indicates that the work is a gift to the Library*

## Agriculture

### *Farm and Ranch*

Allen, J. A., and R. J. Kirk. The principles of mink ranching. [Winnipeg, Manitoba,] Game and Fisheries Branch. [1940.]

Giles, Dorothy. Singing valleys: the story of corn. Random House. [1940.]

Harrison, Edwin S. Judging dairy cattle. Wiley. 1940.

Leach, Julian Gilbert. Insect transmission of plant diseases. McGraw-Hill. 1940.

U. S. Department of Agriculture. Food and life; yearbook of agriculture. 1939. Washington [1939.] 1165 pp. B.H.122.12

### *Gardens*

Blair, Laurence. The garden clinic. Macmillan. 1940.
An attractive manual on the cultivation of garden favorites, illustrated with practical step-by-step drawings.

Macself, Albert J. A concise dictionary of gardening. Garden City Pub. Co. [1940.]

Merritt, Mortimer G. Practical lawn care. De La Mare. 1939.

Peattie, Donald Culross. Old-fashioned garden flowers. Chicago, Field Museum of Natural History. 1936. *7813.24.19

Quinn, Vernon. Shrubs in the garden and their legends. Stokes. 1940.

## Bibliography. Libraries

Alfaric, Prosper. Les manuscrits de la "Vie de Jésus" d'Ernest Renan. Paris. 1939. *4870A.150.90

American council of learned societies devoted to humanistic studies. Texas University Library. Guide to the Latin American manuscripts in the University of Texas library. 1939. Harvard. 1939– **D.186.40 no.1

Baumgartner, Leona. John Howard (1726–1790) hospital and prison reformer: a bibliography. Johns Hopkins. 1939.

Berlin, Preussische Staatsbibliothek. Namenschlüssel. die Verweisungen der Berliner Titeldrucke zu Pseudonymen, Doppelnamen und Namensabwandlungen, 1892–1935. Berlin. 1936.

Fullerton, Bradford Morton. Selective bibliography of American literature, 1775–1900. New York, Payson. 1932. 327 pp. B.H.930.2

Gooch, G. P. Bibliography of European history 1918–1939. The Historical Ass'n. 1940.

Holmes, Thomas James. Cotton Mather; a bibliography of his works. Harvard. 1940. 3 v.

Kane, William Terrence. Catholic library problems. Loyola Univ. 1939.

Lemmel, C. How fame and fortune came to people from reading books. Rochester, N. Y., Monroe Book Co. [1939.]

Library literature, June, 1940. Wilson. 1940. 211 pp. BH.783.28B

Nafziger, Ralph O., *compiler*. International news and press. An annotated bibliography. Wilson. 1940. 193 pp. B.H.792.60

New York Public Library. "No more books"; the New York Public library in 1938. New York. 1939.

Propach, Elizabeth. Kurze Verwaltungslehre für die städtische Volksbücherei. Leipzig. 1939.

Publishers' trade list annual. 1940. Bowker. 1940. B.H.785.4=6161.7

U. S. Library of Congress. Magna Carta: the Lincoln cathedral copy exhibited in the Library of Congress. Some notes prepared by David C. Mearns & Verner W. Clapp. Washington. 1939.

# Biography

## *Single*

Armstrong, Margaret Neilson. Trelawney, a man's life. Macmillan. 1940.

Bassenne, M. La vie tragique d'une reine d'Espagne, Marie-Louise de Bourbon-Orléans. Paris. 1939.

Bertaut, Jules. Marie-Louise, femme de Napoléon I er, 1791–1847. Paris. 1940.

Bryant, Donald Cross. Edmund Burke and his literary friends. St. Louis. 1939. *2250A.45.9

Elfer, Maurice. Opie Read. Detroit, Boyten Miller Press. 1940.

Ewen, Cecil Henry L'Estrange. The golden chalice; a documented narrative of an Elizabethan pirate. Paignton. 1939.

Farnum, Mabel Adelaide. Street of the Half-Moon; an account of the Spanish noble, Pedro Claver. Bruce. [1940.]
The life of St. Peter Claver, missionary to the slaves at Cartagena.

Ferrara, Orestes. The Borgia Pope; Alexander the sixth. Sheed & Ward. 1940.

Goodwin, Frank Stier. Jonathan Swift: giant in chains. Liveright. [1940.]

Guard, Samuel R., and Lloyd Graham. Francis Parnell Murphy, governor of New Hampshire: biography of an American. East Auroa, N. Y., Roycroft Shops. 1940.

Harding, Bertita. Hungarian rhapsody; the portrait of an actress. Bobbs-Merrill. 1940.

Malone, Dumas. Edwin A. Alderman. Doubleday, Doran. 1940.
The late Edwin A. Alderman was President of the University of Virginia.

Prescott, H. F. M. A Spanish Tudor. The life of "Bloody Mary". Columbia Univ. 1940.

Reading, Gerald Rufus Isaacs, *Marquess of*. Rufus Isaacs, first Marquess of Reading . . . by his son. Putnam. [1940.]

Seyd, Felizia. Romantic rebel; the life and times of George Sand. Viking. 1940.

Smith, Arthur Douglas Howden. Mr. House of Texas. Funk & Wagnalls. 1940.

Weber, Kurt. Lucius Cary, Second viscount Falkland. Columbia Univ. 1940.

Williams, Rebecca Yancey. The vanishing Virginian. Dutton. 1940.
A rollicking biography of Cap'n Bob Yancey, lawyer of Lynchburg, Virginia.

## *Collective*

Cobb, Oliver W. Rose cottage. Easthampton, Mass. 1940.
The life of Captain Nathan Briggs, a captain of sailing ships, who was struck by lightning in 1870, and of his family.

Kennedy, Millard Fillmore, and Alvin F. Harlow. Schoolmaster of yesterday; a three-generation story. 1820– 1919. McGraw-Hill. [1940.]

Keyser, Cassius Jackson. Portraits of famous philosophers who were also mathematicians. New York, Scripta mathematica. 1939. *E5121.86

McCormick, James Patton. As a flame springs; the romance of Robert and Elizabeth Barrett Browning. Scribner. 1940.

Smith, David Eugene. Portraits of eminent mathematicians; with brief biographical sketches. [1936– New York, Scripta mathematica. 1936–] *E5121.84

Washburn, Israel. My seven sons, by Lillian Washburn; the true and amazing story of the seven famous Washburn brothers, as told by the old grandsire, Israel, Sr., and transcribed by his granddaughter . . . Portland, Me., Falmouth Pub. House. 1940.
Charles Washburn was minister to Paraguay during the uprising of 1868; Israel helped organize the Republican party; and their five brothers all distinguished themselves in Maine or United States history.

## *Memoirs*

Arblay, *Mme.* Frances (Burney) D', *1752–1840*. The diary of Fanny Burney. Dutton. 1940.
Everyman's Library edition.

Audubon, John James. Audubon's America; the narratives and experiences of John James Audubon, edited by Donald Culros Peattie. Houghton Mifflin. 1940.

Barbour, Philip Norbourne. Journals of the late Brevet Major Philip Norbourne Barbour . . . and his wife, Martha Isabella Hopkins Barbour; written duing the war with Mexico—1846. Edited . . . by Rhoda van Bibber Tanner Doubleday. Putnam. 1936.

Benson, Edward Frederic, *1867–1940*. Final edition. Appleton-Century. 1940.
In these memoirs of "places and people" appear many famous characters, especially literary men and women.

Bolles, Joshua K. Father was an editor. Norton. [1940.]
Reminiscences of the author's father, a highly individual editor of a newspaper in New Milford, Conn.

Du Bois, Burghardt. Dusk of dawn. Harcourt, Brace. [1940.]
The leading Negro sociologist, having passed his seventieth birthday, offers "an autobiography of a concept of race."

Fougera, Katherine Gibson. With Custer's cavalry. Caxton Printers. 1940.
From the memoirs of the late Katherine Gibson, widow of Captain Francis M. Gibson of the seventh cavalry U. S. A. (Retired). Illustrated with photographs.

Golding, Louis. The world I knew. Viking. 1940.

Griscom, Lloyd C. Diplomatically speaking. Little, Brown. 1940.
One of the leading diplomats of the United States describes his experiences in London, Constantinople, Persia, Japan and Italy.

Hughes, Langston. The big sea; an autobiography. Knopf. 1940.
The richly varied experiences of the Negro poet and novelist.

Leiser, Clara, *translator*. Refugee . . . Prentice-Hall. 1940.
The authors of this account of tragic experience under the Nazi regime remain anonymous.

Merryman, William N. Yankee caballero. McBride. [1940.]

Rainier, Peter V. My vanished Africa. Yale. 1940.
Memoirs of a native South African whose life was rich in perilous adventures.

Wall, E. Berry. Neither pest nor Puritan; the memoirs of E. Berry Wall. Dial. 1940.
Memoirs of New York society in the eighties and nineties.

## Business

*These books are to be obtained at the Business Branch, 20 City Hall Ave.*

Abel, Juan C. Portrait photography as a career. Boston, American Photographic Pub. Co. 1940. 335 pp. NBS

Ackerman, A. J., and C. E. Locher. Construction planning and plant. McGraw-Hill. 1940. 381 pp. NBS

American camping association. Directory of camps in America. 1940. Ann Arbor. 1940. 251 pp. **GV401.A51

American shoemaking directory of shoe manufacturers, 1940. Shoe Trades Pub. Co. [1939.] 292 pp. **TS945.A51

Barron's; the national financial weekly. Investing for a widow; winning plans for the investment of $100,000. Barron's. [1940.] 187 pp. NBS

Canadian mines handbook. 1940. Toronto, Northern Miner Press. 1940. 272 pp **TN26.C21

Clegg's international directory of the world's book trade, book sellers, publishers, book collectors, etc. 1940–1. London, Fudge. 1940. 371 pp. **Z282.C62

Coal mining catalogs. 26th edition. 1940. McGraw-Hill. 1940. 267 pp. **TN814.C65

De Ford, Miriam Allen. Who was when? A dictionary of contemporaries. Wilson. 1940. [152 pp.] **CE7.D31

Einzig, Paul. World finance, 1939–1940. Macmillan. [1940.] 271 pp. NBS

Gardner, Fred V. Variable budget control. McGraw-Hill. 1940. 351 pp. NBS

Garwood, Morse. Estate planning to minimize taxes. Prentice-Hall. 1940. 269 pp. NBS

Grocery markets of the United States. 1940. [New York, Francis Emory Fitch, 1940.] **TX345.G87

Hardy, Charles Oscar. Wartime control of prices. Brookings Inst. 1940. 216 pp. NBS

Heaton's commercial handbook of Canada. 1940. Toronto, Heaton. 1940. 912 pp. **HA745.H44

Huberman, Leo. America, incorporated; recent economic history of the United States. Viking. 1940. 251 pp. NBS

International cottonseed products directory . . . 1940–41 edition. Dallas, Cotton and Cotton Oil Press. [1940.] 308 + 296 pp. **TP681.I61

Light, Ernest F. Every man a capitalist; an effective method of accumulating wealth, investing in stocks, with rules for realizing large profits. Watertown, The Author. [1939.] 112 pp. NBS

Lovejoy, Clarence E. So you're going to college, including the Lovejoy college-rating guide. Simon and Schuster. 1940. 383 pp. NBS

Mantell, Charles Letnam. Industrial electrochemistry. 2d edition. McGraw-Hill. 1940. 656 pp. **TP255.M29

Mercantile adjuster. 55th year, 1940. Chicago, Mercantile Adjuster. Pub. Co. 1940. 264 pp. **K3.M55

National board of fire underwriters. List of inspected electrical appliances . . . Chicago. 1940. 476 pp. **TK260.N27

Olsen, Paul C. The marketing of drug products. Harper. 1940. 309 pp. NBS

Parkhurst, Charles C., and Ray Davis. Business writing; theory and practice. Prentice-Hall. 1940. 362 pp. NBS

Richardson, Gerald. ABC of cooperatives. Longmans, Green. 1940. 263 pp. NBS

Spencer, George B. How to be a top-flight salesman. Appleton-Century. 1940. 176 pp. NBS

Stampers buyers register, ready to wear, 1940. Stampers Arrival of Buyers. [1940.] 433 pp. **HD9940.S78b

Textile world. Textile world mill directory. 1940. McGraw-Hill. 1940. 480 pp. **TS1312.032a

Western newspaper union. Directory of country weekly rates and circulation. 1940. 52 pp. **Z6951.W52

Williams, Alford J. Airpower. Coward-McCann. [1940.] 433 pp. NBS

Yachtsman's annual guide and nautical calendar. Summer edition. 1940. Hearst Magazines. [1940.] 512 pp. **GV813.Y12

## Children's Books

Ackley, Edith Flack. Holiday cards. Stokes. 1940. Illus. 109 pp. y790A182ho
This will be of help to the designer who works at home.

Allen, C. B., and Lauren D. Lyman. Wonder book of the air. Winston. [1939.] Illus. 340 pp. y629A425w

Atwater, Claire Nelson. Manoel. Longmans, Green. [1940.] Illus. yA8873m
A picture-story book about a Portuguese boy.

Bakeless, Katherine L. Story lives of great composers. Stokes. 1940. Illus. 264 pp. y920B167
These are modern subjects, including some musicians now living.

Bartusek, Libushka. Happy times in Czechoslovakia. Knopf. 1940. Illus. 62 pp.
A picture-story book. y943.7B294

Best, *Mrs.* Allena C. Lock her through. Oxford Univ. [1940.] Illus. yB561L
Adventure on the Erie Canal.

Boykin, Eleanor. This way, please. Macmillan. 1940. Illus. 280 pp. y395B791
Manners and behavior for young people.

Brann, Esther. Patrick goes a-hunting. Macmillan. 1940. Illus. yB821p
A picture story-book about a dog.

Brock, Emma L. At midsummer time. Knopf. 1940. Illus. yB864a
Swedish life and customs are well shown in this picture-story book.

Campbell, Reginald. Keepers of Elephant Valley. Random House. Illus. yC189k
The dramatic experiences of three English children on their father's elephant compound in Siam.

Coatsworth, Elizabeth. Fair American. Macmillan. 1940. Illus. yC652fa
This tells of a boy who fled from the French Revolution and was brought to America on a Maine sailing vessel.

Dalgliesh, Alice. Book for Jennifer. Scribner. 1940. Illus. yD142bo
In this story of the time of John Newbery the children of the period are very much alive.

Fernald, Helen C., and Edwin M. Slocombe. River empire. Longmans, Green. 1940. Illus. yF362r
Relates a French boy's adventuresome journey in the days of Aaron Burr.

Fish, Helen Dean. Doll house book. Stokes. 1940. Illus. 154 pp. y68F532
Contains much detailed instruction.

Fyleman, Rose. Pipe and drum. Stokes. 1940. Illus 88 pp. y821.08F997
Pleasant light verse.

Gibson, Katharine. Jock's castle. Longmans, Green. [1940.] Illus. yG449j
Adventures of a lad who seeks his fortune in fairy-tale England.

Gray, Elizabeth Janet. Fair adventure. Viking. [1940.] Illus. yG7784f
A story of family life in a Southern town told for older girls.

Haines, Donal Hamilton. Pro quarterback. Farrar & Rinehart. [1940.] yH1532p
Football activities in story form.

Henry, Marguerite. Auno and Tauno. Whitman. 1940. Illus. yH523a
A picture-story book with a Finnish background.

Hunt, Mabel Leigh. Michel's island. Stokes. 1940. Illus. yH942m
About a French-Canadian family in the old fur-trading days.

Kane, Henry B. Tale of the Whitefoot Mouse. Knopf. [1940.] Illus. y599K16
Unusually beautiful photographs give accurate information about this small animal.

Knight, Eric. Lassie, come-home. Winston. 1940. Illus. yK69L
This moving story of a Yorkshire collie shows a dog's marvellous urge to return to his home.

Lenski, Lois. Blueberry Corners. Stokes. 1940. Illus. yL573bL
New England country life one hundred years ago.

Lerman, Leo. Leonardo da Vinci. Bobbs-Merrill. [1940.] Illus. 312 pp. y92L581L
A well written biography for young people.

O'Faolain, Eileen. Little black hen. Random House. 1940. Illus. yo31L
This fairy tale has true Irish flavor.

Pace, Mildred M. Early American. Scribner. 1940. Illus. 140 pp. y92R452p
Paul Revere's life is told for younger children.

Sanderson, Ivan T. Animals nobody knows. Viking. 1940. Illus. 77 pp. y591S216a
Fine illustrations accompany the descriptions.

Stolper, Joel. Patches. Harcourt, Brace. [1940.] Illus. 100 pp. y591S875
The story of a baby giraffe.

Thompson, Mary Wolfe. Blue horizon. Longmans, Green. 1940. Illus. yT474b
About a Connecticut girl who takes up interior decorating.

Tregarthen, Enys. Piskey folk. Day. [1940.] Illus. 203 pp. y398T786
Cornish legends written with charm and in a story teller's vein.

Tunis, John R. Champion's choice. Harcourt, Brace. [1940.] Illus. yT926c
Describes the training and experiences of a girl who becomes a champion tennis player.

Waldeck, Jo Besse M. Little Jungle Village. Viking. 1940. Illus. yW158L
Two Indian children camp in a South American jungle.

Wood, Ray. American Mother Goose. Stokes. 1940. Illus. 110 pp. y398W878
This book contains the chants and songs familiar on many playgrounds in America.

Young, Stanley. Young Hickory. Farrar & Rinehart. [1940.] Illus. 271 pp. y92J12y
A lively story biography of Andrew Jackson.

## Domestic Science

Beard, James. Hors d'oeuvre and canapés with a key to the cocktail party. Barrows. [1940.]

Duncan, Ida Riley. The complete book of progressive knitting. Liveright. [1940.]

Frederick, J. George. Cooking as men like it. Business Bourse. 1939.

Hill, Janet McKenzie. Cooking for two . . . new edition, revised, by Marjorie Mills and Sally Larkin. Little, Brown. 1940. 8oc8.172S

Horner, Isabel. Teach yourself fashion designing and dressmaking. Fortuny's. 194–?

Owen, Jeanne. A wine lover's cook book. Barrows. [1940.]

Thomas, Marie Wade. What to eat and how to cook it; recipes and menus. Putnam. 1940.

Tressler, Donald Kitely, *and others.* Fruit and vegetable juices. New York, Avi Pub. Co. 1939.

Young, Hazel. Better meals for less money. Little, Brown. 1940.

## Drama. Stage

### *Essays*

Brown, John Mason. Broadway in review. Norton. [1940.]

Glasgow, Alice. Sheridan of Drury Lane. Stokes. 1940.

Porohovshikov, Peter Serge. Shakespeare unmasked. New York, Savoy Book Pub. 1940.
The author has developed the theory that the author of Shakespeare's works was the Fifth Earl of Rutland.

Tolles, Winton. Tom Taylor and the Victorian drama. Columbia Univ. 1940. 4558.327

### *Plays*

Anderson, Maxwell. Eleven verse plays . . . 1929–1939. Harcourt, Brace. [1940?]

Boker, George Henry. Glaucus and other plays edited by Sculley Bradley. Princeton Univ. 1940. *T.35.41
*Contents.* — The world a mask. — The bankrupt. — Glaucus.

Bottomley, Gordon. Choric plays and a comedy. London, Constable. [1939.]

Chekhov, Anton Pavlovich, *1860–1904.* Five famous plays . . . The bear, The three sisters, The cherry orchard . . . Uncle Vanya. The seagull. Scribner. 1939.

Hildreth, William H., and Wilson R. Dumble, *editors.* Five contemporary American plays. Harper. [1939.]

Payne, John Howard. The last duel in Spain and other plays . . . edited by Codman Hislop and W. R. Richardson. Princeton Univ. 1940. **T.35.44
*Contents.* — The last duel in Spain. — Woman's revenge. — The Italian bride. — Romulus, the shepherd king. — The black man; or, The spleen.

— Trial without jury and other plays by John Howard Payne, edited by Codman Hislop and W. R. Richardson. Princeton Univ. 1940. *T.35.43
*Contents.* — Trial without jury; or, The magpie and the maid. — Mount savage. — The boarding schools; or Life among the little folks. — The two sons-in-law. — Mazeppa: or, The wild horse of Tartary. — The Spanish husband; or, First and last love.

## Economics

Allen, George Cyril. Japanese industry: its recent development and present condition. Institute of Pacific Relations. 1940. 9382.52A20

Brandt, Karl. Whale oil: an economic analysis. Stanford Univ. Food Research Inst. [1940.] 9338.41A15

Bulske, Max E. 101 unusual classes of risks. Indianapolis, Rough Notes Co. [1939.] 9368.5A17

Carroll, Eleanor Gale. Two for the money. Doubleday, Doran. 1940.
Advice on the economic side of marriage by the author of *Is there a Baby in the House?*

Commerce clearing house. Unemployment insurance service . . . New York. Chicago. 1938. 5 v. *9368.4A61
Loose-leaf. Includes bibliographies.

Gilson, Mary Barnett. What's past is prologue; reflections on my industrial experience. Harper. 1940. 9331.8073A95

Haven, Charles T., and Frank A. Belden. A history of the Colt revolver and the other arms made by Colt's patent fire arms manufacturing company from 1836 to 1940. Morrow. 1940.

Hayek, F. A., von. Monetary nationalism and international stability. Longmans, Green. 1937. 9332.42A63

Kaiser, Clifford Allen. Group feeding. Seattle, Frayn Printing Co. 1940.

Neff, Frank Amandus. Steps in economic progress. Wichita, Kan., McGuin Pub. Co. 1939. 9330.9A54

Richardson, Gerald. ABC of cooperatives; a handbook for consumers and producers. Longmans, Green. 1940. 9334.A22

Wheeler, Elmer. Sizzlemanship; new tested selling sentences. Prentice-Hall. 1940.

## Education

Ade, Lester K. In-service education of teachers. Commonwealth of Pennsylvania. 1939. *3595.425.155

— A working philosophy in the field of teacher education. Commonwealth of Pennsylvania. 1939. *3595.425.157

Baker, Gertrude M. The modern teacher of physical education. Crofts. 1940.

Baker, Harry J., and Bernice Leland. Detroit tests of learning aptitude: a new instrument of mental diagnosis. Revised edition. 1939. Bloomington, Ill., Public School Pub. Co. 1939.

Bode, Boyd Henry. How we learn. Heath. [1940.]

Durrell, Donald D. Improvement of basic reading abilities. World Book Co. [1940.]

Fitzpatrick, Edward A., and Paul F. Tanner. Methods of teaching religion in elementary schools. Bruce. [1939.]

Hagboldt, Peter Herman. The teaching of German. Heath. [1940.]

Handschin, Charles H. Modern-language teaching. World Book Co. [1940.]

Kirk, Samuel A. Teaching reading to slow-learning children . . . introduction by Marion Monroe. 1940. Houghton Mifflin.

Knight, Edgar Wallace, *compiler.* What college presidents say. Univ. of North Carolina. 1940.
Quotations from speeches and reports by college presidents of different periods, arranged topically.

Reinoehl, Charles Myron, and Fred C. Ayer. Classroom administration and pupil adjustment. Appleton-Century. [1940.]

Sadler, William S., and Lena K. Sadler. Growing out of babyhood. Funk & Wagnalls. 1940.

Sturtevant, Sarah M., *and others.* Trends in student personnel work. Columbia Univ. 1940. *3592.220.787

Zachry, Caroline Beaumont, and Margaret Lighty. Emotion and conduct in adolescence. Appleton-Century. [1940.]

## Essays. History of Literature

### *In English*

Babbitt, Irving, *1865–1933.* Spanish character and other essays. Houghton Mifflin. 1940.
Includes a bibliography of Babbitt's publications and an index to his collected works.

Balzac, Honoré de, *1799–1850.* Balzac's Le message: the text with variants and critical comments, edited by George B. Raser. Harvard. 1940.
A study of Balzac's story, including a reprint of the text with Balzac's manuscript version and that of the edition of 1845 in parallel columns.

Beatty, Richard Croom, and William Perry Fidler. Contemporary southern prose. Heath. 1940.

Chadwick, H. Munroe, and N. Kershaw Chadwick. The growth of literature. Cambridge Univ. 1932–1940. B.H.651.1

Clarke, Isabel Constance. Shelley and Byron. London, Hutchinson. [1934.]

Deferrari, Roy J., *and others*. A concordance of Ovid. Catholic Univ. of America. 1939.

Ffrench, Yvonne. Ouida, a study in ostentation. Appleton-Century. 1938.

Geist, Stanley. Herman Melville; the tragic vision and the heroic ideal. Harvard. 1939. *4556.113No.13

Gilbert, Allan H. Literary criticism: Plato to Dryden. American Book Co. [1940.]

Kirby, Thomas Austin. Chaucer's Troilus. Louisiana State Univ. 1940. *4495.353.39

Lee, Charles. An almanac of reading. Coward-McCann. [1940.]

Morrison, Theodore, *editor*. Five kinds of writing; selections from British and American authors, old and new, edited by Theodore Morrison and the staff of English A at Harvard Univ. Little, Brown. 1939.

Nitze, William Albert. Arthurian romance and modern poetry and music. Univ. of Chicago. [1940.]

Orians, G. Harrison. A short history of American literature analyzed by decades. Crofts. 1940.
With supplementary chapters by M. L. Williams and W. L. Werner.

Ramsay, Robert Lee. A Mark Twain lexicon. Univ. of Mo. 1938. 278 pp. B.H.920.42=4490A.220.13 No.1

Salinas, Pedro. Reality and the poet in Spanish poetry. Johns Hopkins. 1940.

Sarett, Lew, and William Trufant Foster, *editors*. Modern speeches on basic issues. Houghton Mifflin. [1939.]

Stein, Gertrude. What are masterpieces? Los Angeles, Conference Press. [1940.]

### *In French*

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